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THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

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Madonna and Child with Saints and Angels, by Signorelli. Panel, 1.54 m. by 1.33 m. (The Earl of Crawford and Balcarres)

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AN UNPUBLISHED SIGNORELLI IN AN ENGLISH PRIVATE COLLECTION

BY LUITPOLD DUSSLER

ENGLAND is fortunate in possessing in her public and private collections not only the most numerous, but at the same time the best examples of Signorelli's ample work outside Italy. This circumstance made it possible for the Burlington Fine Arts Club to hold over thirty years ago a remarkable exhibition of the Cortonese artist's works, and the list of pictures then catalogued remains, except for one or two special cases, much as it then stood. A large Signorelli altarpiece from the collection of the Earl of Crawford and Balcarres [FRONTISPIECE] was not shown at either of the Signorelli exhibitions held in 1893 and 1910, although the picture has been for about sixty years in the same collection. Nothing is known of the provenance of the picture except that, as Lord Crawford was kind enough to tell me, it was bought by his grandfather in Florence. After long search among the master's works I have not succeeded in finding any literary reference to the painting in old guide-books, nor any picture in the list of missing works which could be identified with it. In spite of this the picture's technique proclaims it to be unmistakably by the hand of Signorelli. Composition, types and modelling, as well as the colour, betray the Cortonese painter. He produced many variations of the same theme, the Madonna enthroned surrounded by angels and some standing and kneeling figures, beginning with the splendid early piece, dated 1474, for the Dome of Perugia and ending with that in the Foiano painted during the last days of his life. Like his great Umbrian colleague and contemporary, Perugino, he did not avoid the danger of gradually succumbing to a regular formula for altarpieces, which by their unvarying size made this all the easier. Our picture shows the artist already at the height of his powers, at that stage of his career when with the help of a more or less extensive studio he produced his numerous commissions at home and abroad. In construction Lord Crawford's picture is very similar to the Arcevia altarpiece of 1508, with an enthroned Madonna and four saints, now in the Brera Gallery in Milan, and to the picture in the Uffizi in which St. Michael stands by the Madonna's side weighing souls. But a comparison of the figures of the Archangel, showing the one in the Uffizi example to be rather different in technique, fresher, and more in keeping with the other figures in the picture, teaches us that the Crawford picture is of later date. Almost the same attitude of the Child is found in reverse in the altarpiece of the Campagna of S. Niccolò, Cortona, a Madonna enthroned with the two apostle princes. This latter picture was painted by Signorelli for his native town in 1512; at the same time as *The Institution of the Last Supper* for the Cathedral. In this we find a different degree of a somewhat tired sentimentality in the heads as in our picture. These circumstances make it possible to give an approximate date. I do not think I can be wrong in placing Lord Crawford's picture between 1512 and 1515, at which time the master was more than seventy years old. Many defects, which can be attributed to a pupil's hand, as well as later overpainting, have damaged the picture, but the characteristics of Signorelli's art, the breadth and robustness of its rusticity inherited from his Etruscan home, are unmistakable and stamp the picture with his personality.

EXHIBITION OF FRENCH LANDSCAPES IN PARIS

I—FROM POUSSIN TO COROT

BY THOMAS BODKIN

THE project of holding this exhibition originated in 1887 as a result of an article by Paul Mantz in "Le Temps" asking: "Pourquoi ne ferons nous pas le portrait de la France?" In 1903 "La Société pour la protection de paysages de la France" dallied with the idea. M. Henry Lapauze grappled seriously with it in 1913. His arrangements made to hold the exhibition in 1915 were upset by the war. The Conservateur du Musée de la Ville de Paris was not daunted. "Ce portrait de la France je le ferai," he declared. Accordingly, early in 1925, aided by his devoted colleagues, MM. Camille Gronkowski and Adrien Fauchier-Magnan, he assembled a noble collection of landscapes by French painters in the Petit Palais. Its success was instant and complete. No such splendid opportunity of appraising the superb achievement of the French landscape-painters of the seventeenth, eighteenth and early nineteenth centuries had ever before been accorded to the public. It is a pity of pities that the death of Monsieur

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Lapauze, shortly before the opening of the exhibition, prevented him from receiving the gratitude and honour he had so well deserved for his devotion, learning and zeal.

Europe was ransacked by him and by his friends and agents. Obviously—also, I think, regrettably — ex-enemy countries were not allowed to help, though M. Leon Plée has testified to their willingness to do so.[1] Owners and custodians of choice pictures in other countries were freely approached and made lavish contributions to the renown of France. From the Prado came the two sumptuous pastorals of Watteau, the *Parnassus* and a Bacchanal[2] by Poussin, and the *Magdalene in a landscape* and *Saint Pauline at Ostia* by Claude. From the Royal Gallery of Brussels came Claude's transcendent *Aneas hunting the stag on the Lybian coast.* The Corsini, the Borghese and the Pitti collections furnished pictures by Poussin, Pater and Claude respectively. Ireland sent, from the Municipal Gallery of Dublin, the well-known *View from the Pincio* by Corot, justly described by Mr. Walter Sickert as "one of the modern miracles of the world,"[3] and, from her National Gallery, Claude's *Juno confiding Io to the care of Argus.*[4] This picture was specially remarked not only for its intrinsic beauty but also for the facts that it is fully signed and dated 1660 and is the only work by the master in the exhibition which is in an absolutely perfect and clean condition. Its unusually cool tones suggest that many another of Claude's paintings might, under the hand of a skilful cleaner, shed its golden haze with advantage for a silver clarity.

England's contribution was the most astonishing of all to those who are not aware of the vastness of her pictorial treasure. It was organized by Dr. Tancred Borenius. M. Gronkowski expressed vividly to me the wonder and delight it excited—as well it might. Lord Derby's *Ashes of Phocion* by Poussin,[5] and the Marchioness of Cholmondeley's *Pastoral*[6] by Claude are not surpassed by any work of these masters to be found in France. His Majesty lent the marvellous series of Claude drawings from Windsor, which were supplemented by those in the collection of Viscount Lascelles and in the Library of Christ Church. Whatever may be thought of the æsthetic value of the Wantage Corots,[7] the large *Morning, Noon, Afternoon* and *Evening,* which were painted, it is said, within a week as a present for Décamps, their historic importance is incontestible.

A host of private owners and many of the provincial museums of France evidently stripped themselves of their chief possessions for the time being. Theirs are the pictures which the serious student of painting probably most appreciated at the Petit Palais: for they are the pictures generally well-nigh inaccessible. Many months would be needed to study at Amiens, Rheims, Chartres, Cherbourg, Montpellier, Carpentras, Orleans, Besançon, Nimes, Toulon, Nantes, Caen, Aix-en-Province, Poitiers, Strasbourg, Saint-Lô, Tours, Epinal, Le Havre, Valenciennes, Compiègne, Montauban, Marseilles, Dôle and Calais all those pictures and drawings which, during the latter part of May and June, were gathered under one roof in the Champs Elysées.

The advantages of such an occasion cannot be exaggerated. For example, the nine exquisite *Chinoiseries* designed "to be carried out at Beauvais in silk and wool," which Boucher showed in the Salon of 1742, are usually to be seen in the Musée of Besançon.[8] They form part of a brief phase of his art. They are unique as a series. To understand Boucher fully a pilgrimage to Besançon was imperative. How few of those of us who studied these little paintings with admiration and profit in the Petit Palais, where their fragile charm contrasted so piquantly with the ponderous *Chasse au Crocodile,* had ever seen them before or had ever planned to seek them further afield.

The exhibition comprised seven hundred and forty-seven items, of which three hundred and seventy-five were paintings in oil or in fresco. No fewer than two hundred and seventy-two different artists were represented. As a consequence many of them were represented by a single work. In the case of minor men and mannerists no great injustice was done by such restriction. But when the landscape painting of a genius so versatile as Fragonard was only illustrated by three oil paintings, the extent of its scope might well have remained unsuspected. Fortunately, the three works in question were of the highest order: *Les Lavandières,*[9] that inspired harmony of mellow

[1] In "Les Annales," No. 2185, p. 502.

[2] Another, I think, finer example of this composition forms part of the Hugh Lane collection in the National Gallery of Ireland: No. 42 in the "Catalogue of Pictures by Old Masters given or bequeathed to the National Gallery of Ireland by the late Sir Hugh Lane, Dublin, 1918."

[3] No. 139, Catalogue of the Dublin Municipal Gallery of Modern Art. BURLINGTON MAGAZINE, 1922, Vol. XL, pp. 260-71: "French Art of the Nineteenth Century—London" by Walter Sickert. Reproduced full-page. The exhibition contained another, less masterly, version of the subject from the collection of Madame Alexis Rouart. Catalogue No. 723.

[4] Smith's Catalogue Raisonné, Vol. VIII, No. 149. Engraved in the Choiseul Gallery.

[5] Smith, Vol. VIII, No. 321. BURLINGTON MAGAZINE, 1922, Vol XL, pp. 158-163. "Poussin's two pictures of the story of Phocion," by Paul Jamot. Reproduced full-page.

[6] Exhibition Catalogue, No. 121.

[7] Exhibition Catalogue, Nos. 55-56-57-58.

[8] Exhibition Catalogue, Nos. 22 to 30.

[9] BURLINGTON MAGAZINE, 1921, Vol. XXXIX, pp. 94-9. "The Fragonard Exhibition in Paris," by Tancred Borenius. Reproduced full-page.

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A—Une Vue fantaisiste de Paris, by Hubert Robert. Canvas, 45 cm. by 67 cm. (Epinal Museum)

B—Une Fête Champêtre, by Pater. Canvas, 1.45 m. by 1.8 m. (Sir Joseph Duveen)

Plate I. Exhibition of French Landscapes in Paris

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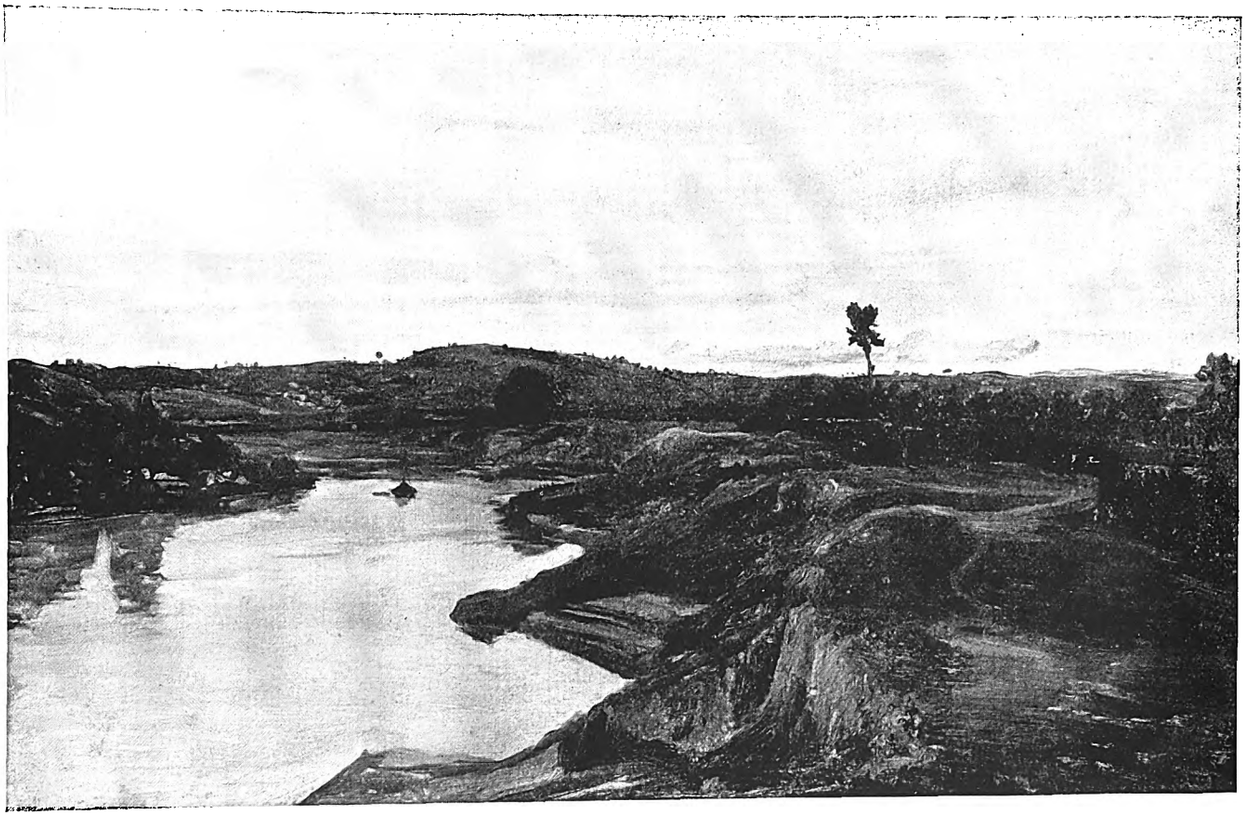
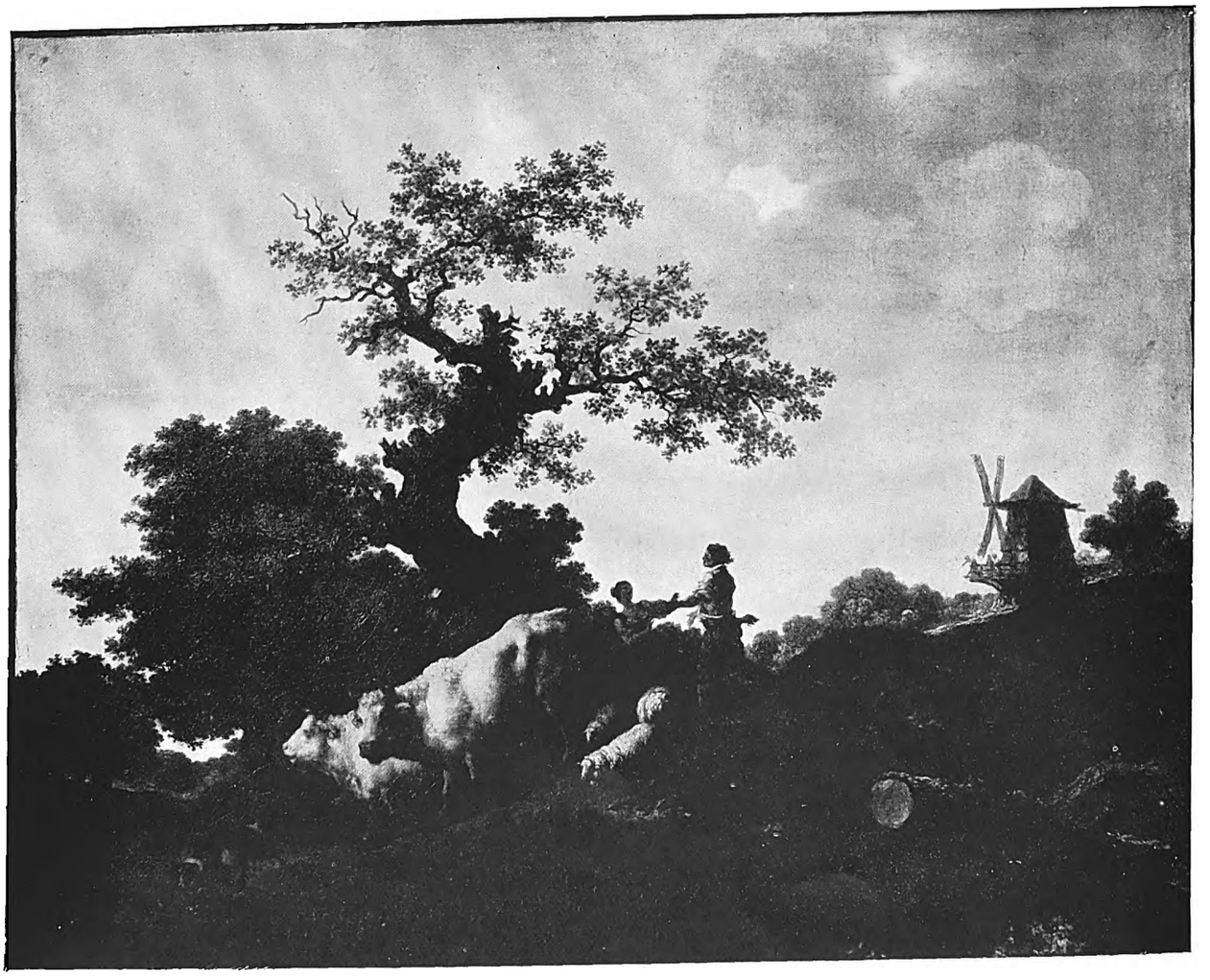


C—La Promenade de Poussin, by Corot, 1826-8. Canvas, 32 cm. by 50 cm. (M. Paul Jamot)



D—La Rentrée du Troupeau, by Fragonard. Canvas, 65 cm. by 80 cm. (Le Marquis d'Harcourt)

Plate II. Exhibition of French Landscapes in Paris

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greys, greens and ambers from the Musée of Picardy; the lovely landscape from Chartres and the less well-known but most important *Rentrée du Troupeau* from the collection of the Marquis d'Harcourt [PLATE II, D], which recalls so pointedly the fact that Fragonard, whose life overlapped that of Corot by twelve years, was not only the last of the painters of the *ancien régime* but the first, and one of the foremost, of the moderns. Had some such picture as Count Pastré's *Montreur de Marionettes*[10] being added to these three to represent the sheerly decorative phase of Fragonard's art, the master's reputation had been fitly sustained.

Two general impressions of the exhibition will, I think, have been recorded by all observant visitors. One is that its title—*Le Paysage français de Poussin à Corot*—was something of a misnomer, for a high proportion of the landscapes shown represented scenes laid beyond the borders of France. The other impression, a corrollary but more fundamental one, is that French landscape painting, till the nineteenth century was well on its way, drew by far the greater part of its inspiration, its subject matter and its technical tradition from the landscape painting of Italy, of Rome in particular, while always mysteriously preserving a distinct and eloquent national character. This is abundantly clear in the case of Poussin, of Claude and of those whom they influenced directly. Watteau's debt to Titian and to Campagnola is never far to seek; and, through him, Lancret and Pater are indebted in their turn. Boucher, it is true, fought consciously against the Italians: but the measure of his emancipation is possibly also the measure of his weakness. Hubert Robert yielded himself unreservedly to the charms of Pannini and of Piranesi. When he died it was found that he possessed, as well as twenty-five important paintings and numerous drawings by Pannini, a large series of etchings by Piranesi who might himself have planned the grandiose caprice, *Vue fantaisiste de Paris*, in the Musée d'Epinal [PLATE I, A].[11] Pierre Patel, Claude-Joseph Vernet, Louis-Gabriel Moreau, and Jean Pillement were all pervaded by Italian influence, as their work, copiously presented at the Petit Palais, indubitably proves. Incidentally, these four men emerged from the exhibition with their already fine reputations remarkably enhanced. The twenty-one pictures by Vernet showed that his *belles heures* were much more frequent than the products of his occasional *mauvaises heures* would suggest. The scholar pressed for time in the exhibition must have been sorely tempted to linger among the works of such men of the second rank, for a similar opportunity of studying them in bulk has never occurred before and is unlikely soon to occur again.

The hurried amateur had more opportunity for mere enjoyment. His time was doubtless spent mainly among the Poussins, the Claudes, and the Corots. The Corots he must have found disturbing. They were of all sorts, ranging from the spontaneous loveliness of the early *Vasque de l'Academie de France à Rome, La Promenade de Poussin*[12] [PLATE II, C], and the *Venise, San Giorgio*,[13] to the dull calculated sentiment and leathery pigment of his large, late decorations. One work, *Homer among the Shepherds*,[14] painted in 1845, couples him with Poussin; and, hanging near the exit, helped to give an astonishing effect of unity to the whole exhibition.

The chain that linked Poussin to Corot was gracious and lovely throughout all its length. Here and there a link of exceptional brilliance delayed the eye in its long survey. Such were, in addition to the pictures I have already mentioned, Poussin's *Shepherds of Arcady*,[15] the most tender of all his works; Lancret's *Que le coeur de l'amant est sujet à changer*,[16] which achieves a limpid spaciousness not often encompassed by even Watteau himself; a pastoral fête of almost aggressive mastery by Pater, lent by Sir Joseph Duveen [PLATE I, B][17]; the famous *Mill of Charenton*,[18] by Boucher, showing him a prince of decorators at his unaffected best; *The red Pavilion*, by Louis Moreau; *The Gardens of Merèville*,[20] by Hubert Robert; and *The Round Dance*,[21] by Mathieu le Nain, depicting six little maids, painted carefully from life in a studio, but set in a landscape which seems little more than the shadow of a dream.

It is most satisfactory to be able to note that an exhibition so important is about to be worthily recorded by the production of a critical catalogue which is to be illustrated with eighty plates and published shortly, in a limited edition, by the "Gazette des Beaux Arts."

[10] BURLINGTON MAGAZINE, 1903, Vol. III, pp. 51-6 and 286-93, and "Jean Honoré Fragonard," by Ralph Nevill. Reproduced full-page as "La Fête de Saint Cloud in the collection of Monsieur Léopold Goldsmidt."

[11] Exhibition Catalogue, No. 293.

[12] In the collection of M. Paul Jamot. Exhibition Catalogue No. 60. L'Acqua acetosa; bords du Tibre, au lieu dit "La Promenade de Poussin."

[13] In the collection of M. and Mme. Antoine le Clerc. Exhibition Catalogue, No. 71.

[14] In the Musée de Saint-Lô. Exhibition Cat. No. 73.

[15] In the collection of the Duke of Devonshire. Exhibition Catalogue, No. 268.

[16] In the possession of M. Edouard Jonas. Exhibition Catalogue, No. 168.

[17] Exhibition Catalogue, No. 245.

[18] From the Musée d'Orleans. Exhibition Cat. No. 21.

[19] A gouache from the collection of M. Arthur Veil-Picard. Exhibition Catalogue, No. 601.

[20] From the collection of M. le Comte Alexandre Laborde. Exhibition Catalogue, No. 299.

[21] From the collection of M. Louis Sambon. Exhibition Catalogue, No. 178.

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II—CLAUDE AND POUSSIN

BY ROGER FRY

THE predominance of Landscape in French Art is at least as marked as in English, and France has given the world its greatest landscape painters. Even Holland cannot supply four names to match Poussin, Claude, Corot and Cézanne, and the three former are all to be seen to perfection at the Petit Palais.

Claude is in great force. The King has lent the pages from that tiny sketch-book in which, as he sauntered about Rome, Claude took rapid notes of whatever accidental arrangement of the eternal kaleidoscope stirred his feelings. Then there is the superb *Enchanted Castle* from the Wantage Collection; two perfect landscapes lent by Lord Northbrook, several splendid harbour scenes and, from the Prado, the one really disquieting picture by Claude which I know. It represents a *Magdalene,* rather theatrically lighted in a dark glade which opens on a vast sunlit vista of mountain slopes. This is disquieting, for here, for once in Claude, the emphasis is heavily laid on the scenic, one might almost say the melodramatic, aspects of the theme. To say that it foretells the possibility of Martin's illustrations to " Paradise Lost " is perhaps going too far, but alas not much too far. The miracle with Claude is indeed not that here he fell, and fell to depths which we thought unplumbed before the nineteenth century, but that so constantly and so unexpectedly he was saved. It is impossible to exaggerate the helplessness and naïveté of this strange man. If now and then a drawing reminds one of Rembrandt by its happy understanding of the divisions of light and shade, again and again I think of the Douanier Rousseau. Like him he labours patiently, doggedly, ineffectually to rival the ordinary clever illustrator, hoping against hope that some kind of verisimilitude will emerge from his feeble and tentative strokes, and like him he fails hopelessly in what he endeavours, and succeeds sublimely in spite of himself.

It is hard indeed to believe that the public for which Claude painted could really have insisted that every figure in a large landscape should have every button visible and discernible, that a distant gentleman by the sea-shore should show distinctly his moustaches against the sunset. One can imagine that they would enjoy these things if done with the brio of a Rubens or even with the meticulous maîtrise of a Dow, but that they should like them when the effort to delineate them was so palpable and so unsuccessful seems to us hard to believe. But Claude somehow never saw the futility of his procedure. Such touching incapacity and such misplaced ingenuity are enough to ruin any picture, but they do not ruin Claude's. This is mainly because his infallible sense of tone saved him. However painful, dull and minute his details are, no tone ever comes out of its plane. His distant gentleman keeps his exact distance in spite of his moustaches and buttons. And not only is the tone exactly right, but the local colours suffer exactly the right amount of degradation for the effect of light and the distance in which they are seen. And so, for all the crowds of wooden figures, for all the piled up still-life on the shore, for all the laborious and dead drawing of every moulding of his classical palaces, his great *Marine* from the Uffizi holds one enchanted by the exquisite balance of its design, by the superb realization of its space.

What strangely original discoveries Claude lights upon without ever seeking for a moment to transgress the narrow conventions of the classical landscape. In these the point of departure is almost always that of a stage with wings on either side and a regular progression of *repoussoirs* towards the distance; but how skilfully he varies his proportions; what delightful variations he finds by increasing the volume of a distant *repoussoir* on one side and finding compensation elsewhere, or even, as in *The Enchanted Castle,* allowing the main mass to approach the centre and breaking it by a subsidiary recession. But whatever variations he introduces he never breaks with the accepted principles of such composition; and this when one looks at the drawings is a surprising fact. For here, in the rapid notes that he took from nature, are possibilities of a quite other method. Sometimes, of course, they are merely notes, as where he wishes to catch the effect of sunlight on a ruined Roman wall against the sky—and in such matters he is no naïve fumbler but an absolute master finding the most significant interpretation at once for the texture of his tone work and the exact quality of the light upon it. But as often as not he finds even for these slight visions completely balanced and harmonious designs, and designs which have nothing of the convention of his painted pictures. His sensibility which in them seems so limited here shows itself alert and responsive to the most unexpected impressions. Here, for instance, is an archway casting its shadow across an open space filled with marketers. Here are some cows grouped upon a mound under a wall with their herdsman standing by, and in both a quite

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new but complete compositional balance is attained.

Now the strange thing is that the Dutchmen who had already found their way to Rome to study did accept such informal and accidental material as the basis of their designs; they were already, as regards composition, hardly removed from the methods of the great masters of the nineteenth century, and there was nothing that one can see to prevent Claude from making a similar use of his marvellous powers of balancing and harmonizing almost any given vision in this way.

I suspect that Claude lacked the intelligence to know what a marvellous instrument he had in his own so exquisitely responsive sensibility. He never dared to trust himself to it. He held it in check, he played exactly the rules of the game as he understood them, and never let the world know what that pocket-book which he carried about contained.

But since drawings were also the concern of the collectors of his day, he produced for them drawings which were as much full dress and official affairs as his pictures, and not infrequently a great deal more lifeless and conventional than his pictures ever were. In all this, as indeed in the special quality of his sensibility, the kind of aspects of nature that most appealed to him, I suspect a temperament not so very different from Corot's. Corot, it is true, with the greater freedom of modern times went further with his private records and did those marvellous little *pochades* of the country round Rome of which a number are to be seen in this show. He, too, never thought of these as other than private concerns made for his own personal use, the material for his more elaborately composed pictures, and yet apart from his figure pieces and one or two larger landscapes, it is by these frank and immediate responses that Corot takes his predominant place in modern landscape.

It is true there is here one smallish but more deliberately painted landscape, the *Tivoli,* in which Corot rises to his highest point of imaginative interpretation, but the large *Homère chez les Bergers* which is typical of his exhibition pictures must be considered, in spite of some exquisite passages of atmospheric colour, relatively a failure, whilst the little Aqua Acetosa which is entirely direct and spontaneous is one of his masterpieces. There are indeed many of these perfect interpretations of effects of light and atmosphere in and around Rome. It is interesting to see here the little view of *St. Peter's from the Pincio,* from the Dublin Gallery, which was exhibited not long ago at the Burlington Fine Arts Club. Exquisite as it is, it seemed to me at the time to lack something of the absolute quality of his best Roman work; and here we can see, by comparing it with the almost exactly similar example lent by Mme. Rouart, that it must be a later recension. In certain ways he has improved the composition and attained greater breadth, but the Dublin picture has lost the incisive and delicate notation of the earlier version.

Poussin's was an altogether different temperament from either of these. With him it can never have been a question of whether or no to follow the promptings of a vagrant sensibility. In Poussin all was directed by a conscious and deliberate purpose, and by an intellectual assurance that would get every ounce of work it could out of a sensibility always directed towards a given aim. If he sketched, and he sometimes did brilliantly and with the sharpest notation of broad effects, it was always in the line of his main work. His feelings would not have responded like Claude's to odd unlooked for invitations. He gathered what he went out to seek.

At first sight in these galleries I found myself so carried away by the charm and delicacy of Claude's instinctive response to nature, by the ease of his transitions and the breadth of his light and shade that Poussin seemed by comparison a little coldly deliberate. By what good fortune, by the by, have we escaped a Claude-Poussin controversy on the lines of the perennial Corneille-Racine dispute? But with each succeeding visit I became more and more subdued by the relentless force of Poussin's impassioned architecture. Compared with the radiance of Claude's illumination Poussin's leaden skies and sunless landscapes looked dead, but then chiaroscuro would have interfered with that infallible construction. In the end I felt that he was most admirable where he was most relentless; that almost in proportion as he condescended, or pretended to condescend, to Bacchanalian gaiety (as in M. Jamot's *Triumph of Pan*) the mechanism of his pictorial counterpoint became too evident and that the same collector's *Paysage avec la femme qui se lave les pieds,* was more impressive. In such work where he has lost sight of all Venetian or Bolognese predecessors, where he reveals a new and passionate austerity of feeling, we have the measure of his imaginative range. On a dull blue sky cumulus clouds build solid arabesques, cold grey blue mountains slope in inevitable sequences to the sea, and trees wave their almost metallic foliage in the air above the sharply isolated figure of the woman whose forms hold together the whole complex rhythmical system. Then again there is the mysterious Lake of Bolsena where a dull bluish mist seems to fill the air and yet

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hardly to blur the outlines of the leaves seen against the lake or of the hill beyond. In such works the creation seems to come from within. It is not that nature evokes a mood so much as that the artist's abstract and "musical" mood evokes a nature capable of realizing it in outward form.

I add a note on Sir Herbert Cook's picture of a great temple court with figures dancing. The attribution of this has long troubled me It is a most remarkable design which in its extreme of rectangular rigidity seems to be a kind of parody of some of Poussin's works, but it always seemed too hardly and minutely brilliant—in a sense, too accomplished—for the master himself. A comparison with another picture by du Quesnoy in the present exhibition (it is not given in the first edition of the catalogue) leaves no doubt that Sir Herbert Cook's picture is by the same hand.

GLASS IN WINDSOR CASTLE AND BUCKINGHAM PALACE

BY VICTORIA A. M. L. BECK

NEVER has the collection of antique glass attracted so much attention as at the present time. Lucky are the people who possess the means to acquire the really fine specimens, and steer clear of the numerous forgeries put on the market by modern glass-makers. Now that the interest is reawakened many old china closets and cottages are being thoroughly searched; much old glass having been packed away, or relegated to the back of some cupboard to make way for the much-advertized modern makes. Occasionally good pieces may be picked up at a most moderate price at the sale of the effects from a country or farm house.

Recently I had the privilege of inspecting the glass at Windsor Castle and Buckingham Palace. Although no special attention has been given to the collecting of it there are many very interesting, antique, historical, and commemorative pieces

I especially noted a glass at Windsor Castle which had belonged to Queen Elizabeth, and which she is reported to have usually used. Its history is attached to it, and records, together with the date 1726, that it had been in the family of a Mr. Vickers "time out of mind." The bowl is of clear and flawless glass, and the whole is wonderfully symmetrical for so old a specimen. At some time or other the foot had been broken off where it joined the stem. It had been repaired by a band of silver being placed around the breakage, with strands of the metal running down to the edge of the foot, where a narrower band connected it with the upper one. This can be clearly seen in the illustration [PLATE I, B]. Its full height is $6\frac{1}{8}$ inches. A case of wood, covered with exquisitely tooled leather had been made to hold it, and the inside had been shaped to the glass, which evidently at one time had had a lid, as a space had been made for it in the dome of the case [PLATE I, C]. This glass was seen and purchasd by Queen Victoria towards the end of her reign. Very little of the Tudor glass is still in existence, but we know from records that in the early and mid-sixteenth century several pieces of Italian glass were in the possession of Royalty, King Henry VIII having quite a notable collection—such as glasses, spoons with metal bowls, forks, plates, dishes, candlesticks, etc. Naturally the price of these imported goods was high; hence they were only acquired by Royalty, and some members of the rich nobility. The few early sixteenth-century pieces which escaped destruction are now mostly housed in the various museums.

Also in the Library at Windsor Castle I saw a pair of the extremely rare Pretender glasses [PLATE I, D]. Both are perfect specimens with the head of the Young Pretender exquisitely engraved on the one side, and the Stuart emblem on the other, with the motto "Audentium ido" running round the foot of the bowl. They each stand $3\frac{3}{8}$ in. high. No one could mistake these glasses for the numerous reproductions made by modern glass-makers and foisted on credulous purchasers. An attractive wine-glass of an early period was in the same case [PLATE I, A]. The clear, air-twisted, knopped stem, folded foot, and collar were all in true proportion, and the graceful bowl was delicately engraved with the rose and the very clearly inscribed motto at the top of the bowl "Redite cujus est cinque salem."

At Buckingham Palace the glass is chiefly of historical and commemorative interest, and is of a later period. In the King's private collection is a large drinking glass with cover of the period of William III [PLATE II, G 2]. It has a portrait of that monarch on the one side, and on the reverse the Royal arms, and the battles of the "Boyne" and "La Hague." It was probably commemorative, and has four royal crowns on the cover; the bottom of which, however, has a flaw. This glass was bought by King George IV in 1821. Another graceful goblet belonging to the King is inscribed St. Vitus, and represents an upright and valiant-looking youth with a small winged attendant

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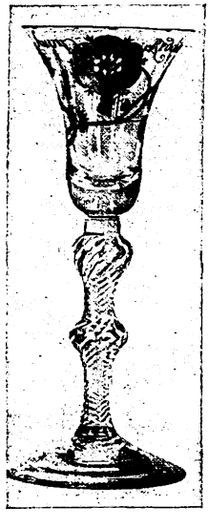

A, B

C, D

E

1 2 3 4 5 6

Plate I. Glass in Windsor Castle and Buckingham Palace

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F

1 2 3 4

G

1 2 3

Plate II. Glass in Windsor Castle and Buckingham Palace

bearing a palm [PLATE II, G 3]. It is well proportioned, of good clear glass, and has a splendid ring.

Amongst the family glass was a fine piece with a lid, a large bulb beneath the bowl, and a folded foot [PLATE II, G 1]. The glass is very clear, and very copiously engraved with gold, and also bears the separate arms of King George II and Queen Caroline of Anspach, and has inscribed on it the names of their seven children. This glass formerly belonged to Augusta, the Dowager Grand Duchess of Mecklenburg Strelitz, and was presented by her to Queen Mary, who gave it to King George in 1912. Another piece of special interest was a well-balanced decanter and stopper with a cypher C. F. [PLATE III, K 1]. It belonged to Caroline Félicité, Princess of Nassau Usingen, *née* Countess Leiningen, grandmother of Augusta, Duchess of Cambridge, and great great grandmother of Queen Mary. There is a tumbler to match [PLATE III, K 2]. There was also a pretty vase or drinking glass about 2⅛ in. in diameter [PLATE I, E 2], and from 4 in. to 5 in. high, which was made to commemorate the marriage of Christian Charles, Count of Leiningen, to Catherine Polyxène, Countess of Solms Roedelheim. They were the parents of Caroline Félicité and hence were the great great great grandparents of Queen Mary. These two pieces are of some considerable antiquity, and we may naturally conclude were manufactured abroad. Another specimen which belonged to Augusta, Duchess of Cambridge, is an exquisite little scent bottle bearing the arms of George I as Elector of Hanover [PLATE I, E 5]. It has an enamel stopper added by Queen Mary which is in perfect harmony with the size and decoration of the bottle. An octagonal vase of foreign make is completely covered with the fine and intricate work of the engraver [PLATE I, E 4]. A panel at the front contains two foreign coats of arms and two crests, and both it and the corresponding one at the back are wider than the rest. It is difficult to verify the arms, as at least a couple of dozen families use the charges on the right-hand shield. A diligent search is being made, and it is hoped that the colour marks will solve the problem. A large drinking glass to commemorate the coronation of George IV, and bearing the date July 9, 1821, is shown on PLATE III, K 4. The bowl has a finely engraved portrait of Henry Dymoke (Champion). He is represented in full state dress, seated on a much-caparisoned horse with plumes on its head. This glass is well-proportioned and clear, and one could not fail to notice how the brilliancy of English glass quite eclipsed that of foreign make. It possesses also the warmth, tone and ring which are wholly unlike the steely, cold appearance of modern workmanship. Another very graceful glass in the King's own collection bears the royal arms, with the *fleur de lys* and the lion crowned [PLATE II, F 3]. As the lilies were deleted about 125 years ago it was probably made in, or earlier than, George III's reign. It has a folded foot, and clearly shows where the pontil was cut off. A small spiral double air-twisted wine-glass is rather interesting as it bears the Russian arms, and formerly belonged to the Empress Elizabeth Ivanovna.

Four other wine-glasses are worthy of note. They belonged to Augustus the Strong, King of Saxony and Poland. One has the monogram and crown [PLATE III, J 2], a second bears the arms and crown, while the third, which is of much finer glass, is engraved "Augustus the Strong, King of Saxony." The fourth was made to commemorate his marriage, and bears on one side the portrait of a winged youth with arrows, whips, etc. [PLATE III, J 1]. On the other side is the date 1719. Although very fine pieces one again notices the superiority of English glass of the same period. This is generally attributed to the better metal employed in this country; and to the fact that many of the best Venetian glass-workers came over and found places in the English factories, where they could obtain higher pay than on the Continent, albeit numbers flocked to the Low Countries.

In a cabinet devoted to wine-glasses of various sizes, and mostly of the eighteenth century, are many with a deep gold band round the edge. On those which have a lid the band is continued round the edge of both glass and cover. In each case the gold appears not to have lost any of its brilliancy, or to have become worn in the using. They are mostly large in size. Two especially notable in shape and in the texture of the glass have well-defined air-twisted stems. One is inscribed "George Prince of Wales [PLATE III, H 1], and the other "George Frederick Augustus" [PLATE III, H 2]. The latter has a cover. A deeply cut tumbler with a gilt rim bears the crown, the monogram of Queen Charlotte [PLATE II, F 2], and near it is placed a covered gold rimmed glass of the period of George III [PLATE III, H 6]. Both are in excellent condition and of the finest glass.

This cabinet also contained some typical firing and cordial glasses of the eighteenth century, but with no special history attached. The feet of the former being thick and heavy. A necessary precaution when one remembers how hardly they were treated, being struck simultaneously on the table at a given signal; the idea being to represent, as far as possible, the firing of a gun.

Two other interesting glasses are in the same

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cabinet. One, a wine-glass and heavily gilt, has a well-shaped tear-drop in the stem [PLATE II, F 4]. It is of drawn glass, and was probably made for the consumption of some ardent spirit, as although of fair size it would not hold much more than a large teaspoonful; the bowl being solid clear glass to about half its depth. The second glass resembled it, save that it had no tear-drop, but in the blocked part of the bowl is a shining round ball as bright as mercury [PLATE III, J 6]. Among the wine-glasses I noted several with good and varied opaque-twisted stems, but failed to find any of the rarer rib-twisted ones. The illustrations will show the shapes of the bowls and differences in the formation of the feet of the glasses in this cabinet, some having been made in two, and others in three pieces.

Amongst the pieces of modern and commemorative glass which I was shown was a large goblet of King Edward VII's reign engraved with the rose and thistle [PLATE II, F 1]. At first sight it appeared to be a Pretender glass, but its inscription proved otherwise, "North Berwick, October 9, 1902." It is certainly a beautiful example of the workmanship of the present century, but close inspection reveals the difference between it and antique glass.

Another good modern piece was a very large, thin and clear Masonic bowl beautifully engraved, and bearing the insignia of the Freemasons [PLATE III, K 3].

A large drinking glass has a threepenny piece imbedded at the top of the stem, bearing the date of the accession of the King. Another glass bearing the initials B.R. with a crown above was evidently of foreign manufacture and difficult to identify. Amongst the commemorative glass belonging to the Queen is a four-sided clock minutely engraved [PLATE I, E 3]. It is well proportioned and has a blue enamelled watch let into one side and a small figure standing at the top. It was given to Her Majesty by a well-known collector. I was also shown two gifts presented to the Queen at her Coronation. One, a glass bowl, reinforced with ormulu and engraved, was a present from Mr. and Mrs. L. de Rothschild [Plate III, K 5], and the other, an offering from Mr. Alfred de Rothschild, is a beautifully executed swan, with wings spread and the head turned over and resting on the back [PLATE I, E 6]. It stands on a square blue-enamelled base, round the rim of which is a chain of square cut rubies and diamonds, while on the stand itself is a crown of the latter. Both are well executed and are treasured by the Queen who takes the greatest interest in antique, historical and commemorative glass.

TWO EARLY SIENESE PAINTINGS

BY RAYMOND HENNIKER-HEATON

TWO extremely interesting Sienese paintings in tempera on panels, one belonging to the thirteenth, the other to the first half of the fourteenth century, have recently been acquired by the Worcester Art Museum, Worcester, Mass., U.S.A. The earlier panel, measuring 27¾ in. by 20½ in., is a *Madonna and Child;* the other, 29 in. by 18 in., a painting of *St. Agnes*. The latter may with very great probability be attributed to Lippo Memmi, and has been listed under that name by Mr. Berensen.[1] It is not easy to decide on a name for the earlier one, but that it belongs to the same group as Guido da Siena, if not to Guido da Siena himself, has much in its favour. Something must be said in regard to each of these interesting works.

Madonna and Child [PLATE A].

The colouring of this panel is richly decorative. The mantle of the Madonna, which also forms the covering for the head, is of dark blue, with an edging of gold. The Child has reddish hair; his dress is light grey in colour, with two green perpendicular lines. The background is formed of an orange-red drapery; this same colour may be observed both in the lining of the Madonna's robe and the halo of the Child. The whole is set in an arch, in each spandrel of which is an angel; and these two angels recall those in the pediment of Guido's Madonna and Child, the *Madonna Enthroned,* in the Palazzo Pubblico of Siena. Figures and subject in this thirteenth-century painting are completely subordinated to design and line, to colour, and to composition; and, though vitality is by no means sacrificed, physical representation and literary character are subservient to the æsthetic—a matter of some interest to present-day painters, having regard to the anti-materialistic aspirations of contemporary art.

Mr. Raimond van Marle, in his recently published volume on Italian paintings of the thirteenth century, referring to this panel in the Worcester Art Museum, begins with characteristic finality by asserting that it is called Sienese "without any reason," and disposes of the subject rather unconvincingly with the announcement that it is of the "late thirteenth century, and probably of Florentine origin."[2]

[1] Berenson, *Central Italian Painters of the Renaissance,* Page 202, Chalandon Coll.

[2] Van Marle, *The Italian School of Painting,* Vol. I, p. 358.

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A—Madonna and Child, attributed to Guido da Siena. Panel, 70.5 cm. by 52 cm. (Worcester Art Museum, Mass.)

B—St. Agnes, attributed to Lippo Memmi. Panel, 73.7 cm. by 48.3 cm. (Worcester Art Museum, Mass.)

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It is interesting to note that Mr. van Marle later admits that the Madonnas in the Carmine and the Saracini Collections are Sienese.[3] Yet the similarity of these Madonnas with the Worcester picture in the intimacy of their spirit, design and head-dress of the Virgin, and general character, points not only to Siena, but also denotes a common hand.

In the present state of our knowledge it is unwise to state dogmatically that any picture is by Guido da Siena. It is true that a considerable group of paintings has been attributed to this artist by critics; and there can be no serious objection to classifying these works in this way, provided that it is understood that such attributions are given tentatively, for convenience sake, to a group of panels having a strong family likeness. But it should always be understood that, whilst there was more than one artist of the name of Guido working in Siena in the Ducento, there is only one signed picture by a Sienese painter of that name, and this picture was almost entirely re-painted in the age of Duccio. If we desire to adhere strictly to scientific methods, all that it is possible to do at present is to divide into groups certain works which seem to proceed from the same studio.

Adopting this plan, we find that there are pictures which have the same morphological characteristics, and which appear to be by the same hand—A Madonna and Child in the church of the Carmine at Siena; a Madonna and Child which was once (and may still be) in the Chigi-Saracini Collection at Siena; another owned by Mr. Dan Fellowes Platt, of New York; and the Madonna and Child of the Worcester Museum.

Somewhat similar in character is a group of Madonnas of which the best examples are the much-venerated early Madonna in the Cathedral of Siena; a Madonna and Child which once belonged to Signor Galli-Dunn, but which is now in the Siena Academy; a Madonna and Child in the gallery at Arezzo, and a similar Madonna and Child in the Academy at Florence. It is believed that the large Madonna and Child in the Palazzo Pubblico at Siena, whereon is a signature of Guido da Siena—a painting to which we have already referred—was similar in character to the works of this group before it was re-painted.

All students of early Italian painting are indebted to Mr. Raimond van Marle; but his attribution of the frescoes in the Palazzo Pubblico at San Gimignano[4] to Guido da Siena tends to shake our confidence in him as a critic of Sienese painting of the thirteenth century. These frescoes belong to an entirely different group of artists, with artistic ideas far removed from these which inspired the painters whose works are generally assigned to Guido da Siena.

St. Agnes [PLATE B].

The figure of the Saint in this very interesting picture, both in colour and unity of design, is signally beautiful. The flesh has a characteristic dark glowing tone running through it which deepens its richness. The hands are long and thin; the almond-shaped eyes are dark brown and translucent as are carnelian beads; the hair is fair, of a reddish colour; the mantle is old rose, with a blue-and-pink lining, arranged plaid-wise. In the Saint's hand is a lamb, her emblem; and what might have proved a somewhat awkward arrangement has rhythm and grace. It is obviously mid-fourteenth century, and the face with the small mouth and the long, thin nose, the almond-shaped eyes, the dark glowing tone of the flesh, all point to Siena.

Not unnaturally, the first assignment for so distinguished a painting was to Duccio's great pupil, Simone Martini; but our picture has softer qualities and its spirit is tranquil. It is not sufficiently dramatic or austere to be altogether characteristic of Simone. Another attribution was to Barna, a painter influenced by Duccio and Simone Martini; but from what we know of this painter, he emphasized the very qualities of those two artists which were most neglected by the author of this panel. Barna was vividly dramatic, his line angular, there was noticeable agitation in his figures; no note of tranquillity is to be seen here. Considered from the point of view of colour and design the panel is distinctly suggestive of a first-rate master; and though with regret Simone must be left aside—even after due consideration of his later work, in which he is mellower and has softer contours—his influence is plain. Undoubtedly its author was a painter who followed Simone's style in a simpler mode; and when due consideration is given to the acknowledged works of Lippo Memmi and to the characteristics of his contemporaries with similar tendencies, this attribution seems to be not only logical, but one which enhances his reputation. It is a panel endowed with unity of design and characteristics rarely found in the works of an artist not possessing a more independent, creative personality than is usually predicated of Lippo Memmi.

[3] Pp. 383 and 215.
[4] P. 370.

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HENRY BELL OF KING'S LYNN

BY GEOFFREY WEBB

SIR CHRISTOPHER WREN in the prodigality and greatness of his genius overshadows the architects of his time much as Shakespeare did his fellow poets and dramatists of the Elizabethan era. The romantic critics of the last century, such as Lamb and Swinburne, have done their best to redress this idea of Shakespeare's isolation, and it is to be hoped that with the increasing interest in the architecture of the Classic Tradition the contemporaries and successors of Wren may receive the recognition and study they deserve. A further explanation of Wren's pre-eminence in the eyes of the world is to be found in the circumstances that his masterpieces, Hampton Court and St. Paul's, not to speak of the City Churches, are so favourably placed near and in London as to be seen and appreciated by many more people than can hope to know Seaton Delaval or Blenheim; but this will not explain the astonishing fact that there is no full dress work on Vanburgh as an architect to be found in the library of the Royal Institute of British Architects or even in the British Museum itself. And if this is true of a man of Vanburgh's eminence, it is not to be wondered at that the provincial architects such as Bell of Lynn or the brothers Bastard of Blandford, or even men of London reputation such as Archer and Wynne, have been forgotten.

I hope in the future to deal with some of these lesser known men, treating the buildings as far as possible as works of art, and the men as individual artists. Though, apart from the considerations of use that limit the applicability of purely æsthetic considerations to building, there are difficulties in such a treatment arising from the high proportion of anonymous buildings, amongst which are many of the finest and most individual works of the period. As against this, it is a period when the æsthetic part of architecture occupied to an exceptional degree the consideration both of the architects and the cultivated public. The whole movement indeed was the product of an ingrafting on to the national tradition of building of a new standard of values that was purely æsthetic. This aspect of seventeenth and eighteenth century architecture should be readily understandable to a generation whose painting owes so much to new æsthetic standards and theories, and whose painters look to Paris as the architects of that time looked to Italy for precept and example.

Henry Bell of King's Lynn (1653 to 1717) is as good a starting point as any for such a review of the architects of his time; for while the circumstances of his life and works are typical, the works themselves are of a marked individuality and in the very first rank. He came of a family sufficiently prominent in the little "Venetian" oligarchy that ran Lynn at this period; his father was twice Mayor of the town, as he was himself, and as his friend and patron John Turner was also. Other relations held comfortable positions in the town, and he inherited from his father and uncle an oil mill in South Lynn for the rent of which he paid £30 a year—it must have been quite a considerable business. While he certainly received payment for his work, St. Margaret's Church paid him ten pounds for his design of the panelling of their chancel, a sum which he laid out in extra gilding as a gift to the church, it seems highly improbable that he was dependent on architecture for his living. One further example to illustrate his social position, in 1703 he served on a committee with Turner and other local persons of importance for the rebuilding of North Runcton Church, which he designed, and towards which he subscribed handsomely. These facts have more than a sociological or even a snobbish interest, in view of the position of architects and architecture at that time. Architecture was not then a mystery, but one of the natural interests and occupations of a gentleman, and the amateurs and professionals are far from clearly marked off from one another. The great Wren was originally a professor of mathematics, and seems to have had no apprenticeship to architecture other than the building of works of such consequence as the Chapel of Pembroke College, Cambridge, and the Sheldonian at Oxford; Vanburgh was a fashionable wit, and Aldrich and Clarke, canons of Christchurch, dons and amateurs. Nothing is known of Bell's education as an architect before the Customs House was built in 1683, but several engravings by him and a ground plan of Lynn dating from before this event are extant.

It has been suggested that Bell's first work was the conversion of the ruinous St. James's Chapel into an orphanage in 1682-3. There is nothing to connect Bell with this building except an engraving by him taken before the alterations, and the style gives little or no indication. The alterations have a distinctly classical flavour, but as far as can be judged by the only surviving drawing, the building itself has dis-

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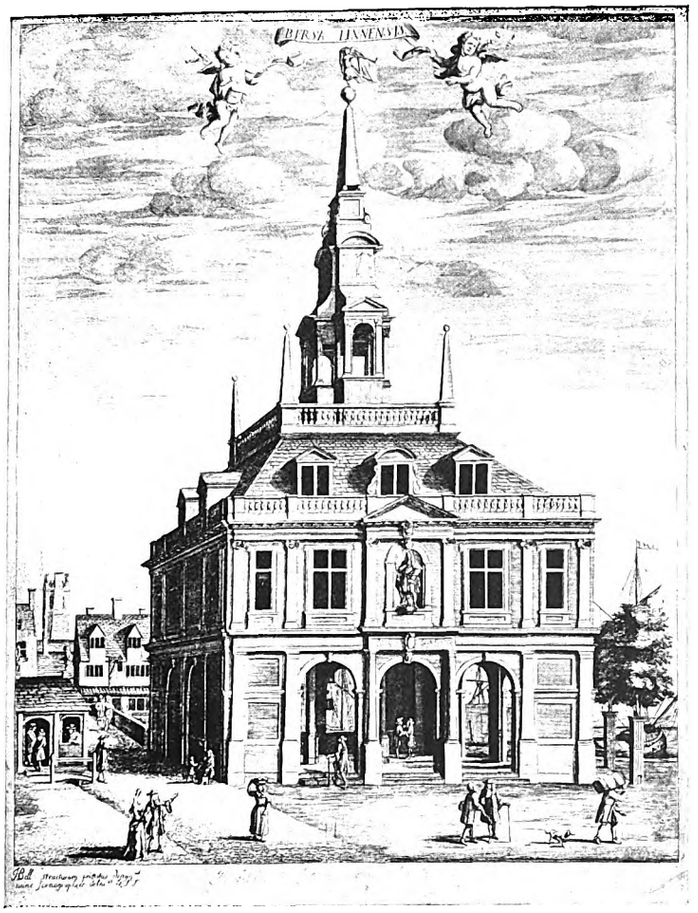
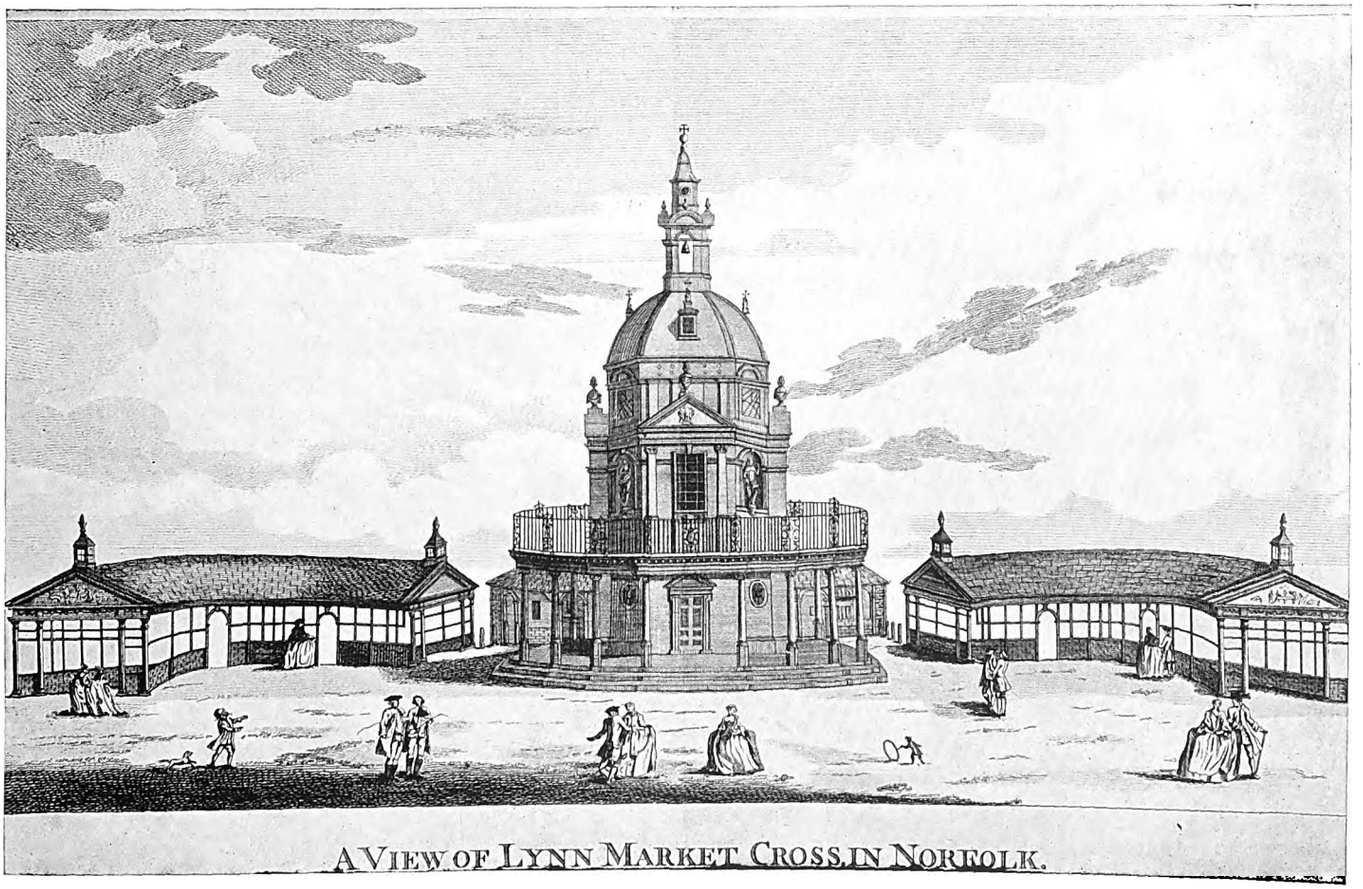


A—Customs House, 1683, after an engraving by Henry Bell. (British Museum)

B—Customs House, present condition.



C—Market Cross, 1707-10

Plate I. Henry Bell of King's Lynn

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appeared, it is a classicism of Jacobean type; the windows are horizontal casements with stone mullions, and the centre feature, the door, while good in relation to the whole building seems, as far as one can judge without detail, nearer to the door of the Guildhall (attributed to Theodore Haveus the designer of the Gate of Honour at Caius College) than to the thorough paced Renaissance classicism of the Customs House dated the next year, 1683. The difference in the styles seems too great to be the work of one man within such a short interval of time. Even though it be not by Bell, this building deserves attention as an example of work in the local tradition which he inherited, other evidences of this tradition were chiefly to be found in wood-work of extraordinary richness and elaboration, but unfortunately the finest examples have been sold out of the town. Other influences that have been suggested are Dutch, and I should like to add Inigo Jones's work at Raynham.

The Customs House [PLATES I, A, B], is the first certain work. It was built at the expense of John Turner in 1683 to serve as an Exchange, but was sold and converted into a Customs House very shortly after. The discrepancies between the building as it now is and the engraving by Bell himself are not to the credit of the existing building. It has been suggested[1] that the balustrade surmounting the wooden cornice was never built, and that the arches of the ground storey were never opened. However this may be, it is a pity, for the building needs the extra depth that the open arches would have given it, and the absence of the balustrade and of the obelisks around the cupola give it a slightly cropped appearance. The obelisks especially are missed, they would have taken away that appearance of isolation in the cupola that rather spoils its effect. These considerations should go far to palliate criticism of this building as being too box-like and flat, such as Professor Richardson's, that it shows the influence of the engraver's training on the young architect. This is a very interesting suggestion, and taken with the considerations that the linear effect is exaggerated by the lack of the relieving open arches, and that the architect, as yet hardly thirty, would tend to a strict Classical propriety in this his first building at any rate of importance, helps to explain the difference between these characteristics and the freedom of his later work. Despite the weight of these criticisms, the building as we have it now is extraordinarily delightful. There is a charming delicacy and refinement both in the details and the proportions that would have been a credit to Inigo Jones himself.

The comparison of the Customs House with the Market Cross and its accompanying arcades [PLATE I, C], shows clearly the development of Bell's manner. The Market Cross was begun in 1707 under the auspices of Charles Turner, the Mayor, another member of that all pervading family, and finished in 1710. It was pulled down and sold for old materials in 1831. This building is still in a stricter classical style than Bell adopted for his domestic work, but the variety both of planning and ornament is astonishing. To have achieved such elaboration without fussiness in a work of so small a scale shows the mastery to which Bell had attained. This praise must be taken on trust, for I am unable to reproduce the charming picture in the Guildhall showing the market in full swing and where a lady entering one of the arcades about her shopping is seen to fill, just comfortably, the little arched entrance in the side. The engraving shows well enough the variety of the ornament, and that all trace of linear character had disappeared from his work. These two public buildings are in stone, in brick he allowed himself more freedom; this may be borne out by the two stone fronted houses that have been attributed to him. They were both (one has been destroyed) fine dignified designs, but so much more usual than his other house fronts, that one is inclined to doubt them.

In 1689 Bell built a town house for the Turners in Tuesday Market Place [PLATE II, D]; it now contains The Duke's Head Hotel and a Bank. There have been alterations to make two entrances, there are disfiguring boards and lettering, and worst of all the whole front has been reduced to a monotonous even texture of dull grey colour by a plaster covering made to imitate stone. Formerly the front was of red brick with stone dressings, mullions and transoms. And yet, despite the barbarisms, it still retains something of the original beauty of its fine proportions and charming ornament. In date this building is nearest to the Customs House, but except for the fundamentally simple lay-out of the front and the use of garlanded Ionic pilasters in the central window feature,[2] the two works have little in common. Here the orthodox classicism of the earlier building has given place to the beginnings of what may be called an English Baroque style, deriving from fashionable theories and foreign examples its main æsthetic values, but adding from the English, Jacobean and Tudor tradition a love of

[1] Vide E. M. Beloe. Our Churches and our Borough. To this book and to the kindness of the author's son I am deeply indebted throughout this article.

[2] The same variant is to be seen on Inigo Jones's front of Lindsay House, Lincoln's Inn Fields, and Bell used it again on the interior of North Runcton Church.

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conceits and features that helped towards freedom in the premium which it put on originality. The feature of this house is, of course, the great broken pediment over the centre bay, to which all other ornament is subordinated. The pediment itself is reminiscent of Inigo Jones's West Front of Raynham, the most nearly Baroque of all his works and one of the few great architectural works with which we can feel sure Bell was familiar. The other ornament is entirely confined to decorative conceits, such as the delightful little carvings over the first floor windows, and the centre window itself—hardly to be discerned through the tree in the illustration—with its pilasters and coat-of-arms and its broken pediment once adorned with reclining amoretti that have unhappily disappeared. But all these are merely surface enrichments of the great solid four-square building which depends for its relief on the modilion cornice and boldly conceived pediment.

Clifton House, the date 1708 on the rainwater head must be that of its completion, cannot be attributed to Bell on any evidence but that of style and merit. But these are here, as rarely, conclusive. It is derived from the Turner's house of 1689 in a development as direct as that remarked in the comparison of the Customs House with the Market Cross, and parallel to it. There is the same increase in mastery and daring, shown in the whole design as much as in the detail, that constitutes the advance in his public buildings. As in the first house the principle of the design is to rely on the cornice and one feature to give depth and variety, so here the front is kept plain and bald, an effect that is increased by making the wings retreat from the centre panel at an obtuse angle. These wings are spaced off by four plain pilaster strips, rising from the plinth and disappearing into the heavy cornice without any base or capital, and almost flush with the walls. Again the sash windows that had come in by this date are kept flush with the brickwork. Nothing is allowed to project or to distract the eye in any way from the door [PLATE II, E], itself a splendid conceit, and so perfectly set in the surrounding brickwork and in the relation to the whole front, which has been described, as to take its place without undue pretension as a component part in a design that has the completeness and indivisability of a work of art. The effect is extraordinarily beautiful, and it is a thousand pities that the south wing was never carried above the ground storey to its full height, thus to complete what must be one of the finest pieces of street architecture in existence.

The door itself has Corinthian pilasters behind the twisted columns, and a nicely calculated vista down to another door with a broken pediment, this last leads only to the old Tudor brick tower, a relic of the earlier house on this site, and to the kitchen premises. The real front door is hidden from the street immediately to the right of the archway leading out of the main entrance. The interior is very interesting and has some more than charming features. The plan is L shaped, the main body of the house running back along a side street behind the north wing of the front (to the right through the arch in the illustration). The view [PLATE II, F], down the lobby to the inner lobby and staircase shows the two levels of the ground storey. The rooms with windows on streets are on the higher level, this prevents passers-by from seeing into the drawing-rooms, and helps by the consequent placing of the windows the almost fortress-like effect aimed at in the front. The dining-room and kitchen with their windows giving on to the court are on the ground level. The effect of the steps narrowing to the arch which leads to the inner lobby and the main staircase is very fine and gives a good impression of Bell's powers as an interior designer. In the inner lobby are two fine doors having pediments, mitred architraves, and masks; above on the first floor are four more doors adorned with masks, but without the especial dignity of pediments. The masks on these essentially Renaissance doors have more than a trace of Gothic feeling, showing how the tradition lingered on among such craftsmen as carpenters.

Bell's last authentic work was the church at North Runcton, 1703-1713. It is a very charming simple design with little ornament. It has the distinction of all Bell's work, but owing no doubt to financial considerations it did not give him the scope that the Lynn buildings afforded. It is built of a mixture of stones with brick dressings, and the spotty irregular effect of this where it has been laid bare confirm the belief that the plaster which still covers the nave and tower is of the original design. The interior has been much altered, the galleries removed and the single chancel arch replaced by three arches supported on pairs of rather stumpy Ionic columns. The nave is square with a ceiling supported on four Ionic columns, outside these it is divided into square panels, while the centre square is a dome formed by two intersecting semi-circular vaults. The effect is very good. It is interesting to note the rough workmanship of the garlanded Ionic capitals which suggests a reason for the lack of ornament throughout the church. In the chancel Bell's wood-work remains to give some idea of his altarpieces for

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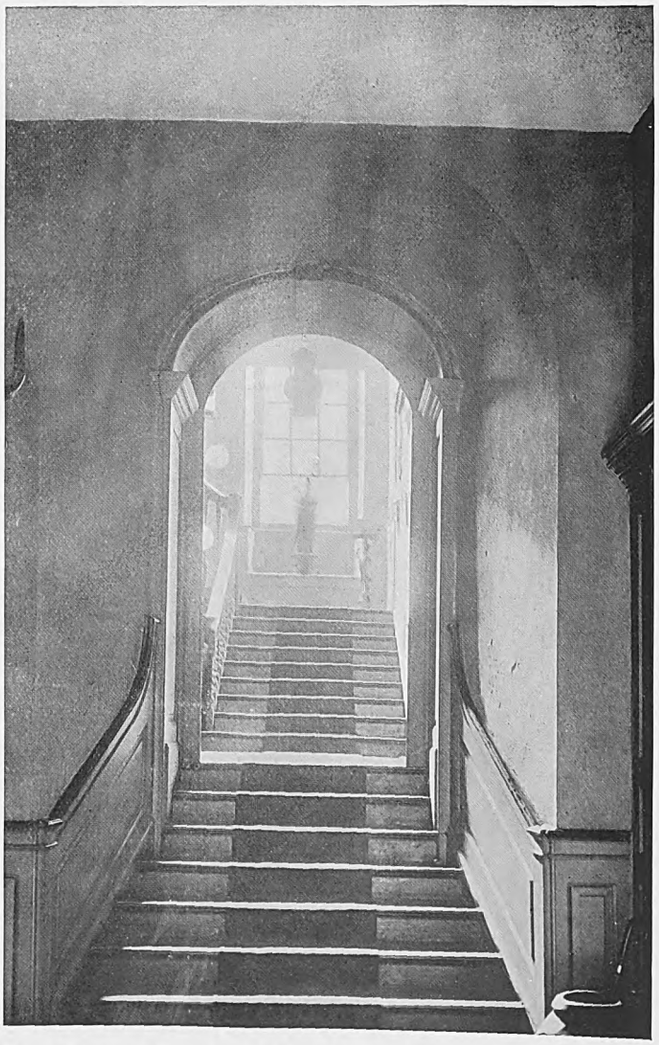
D—House built for John Turner, 1689

E—Clifton House. Doorway. 1708



F—Clifton House. Lobby and staircase. 1708

Plate II. Henry Bell of King's Lynn

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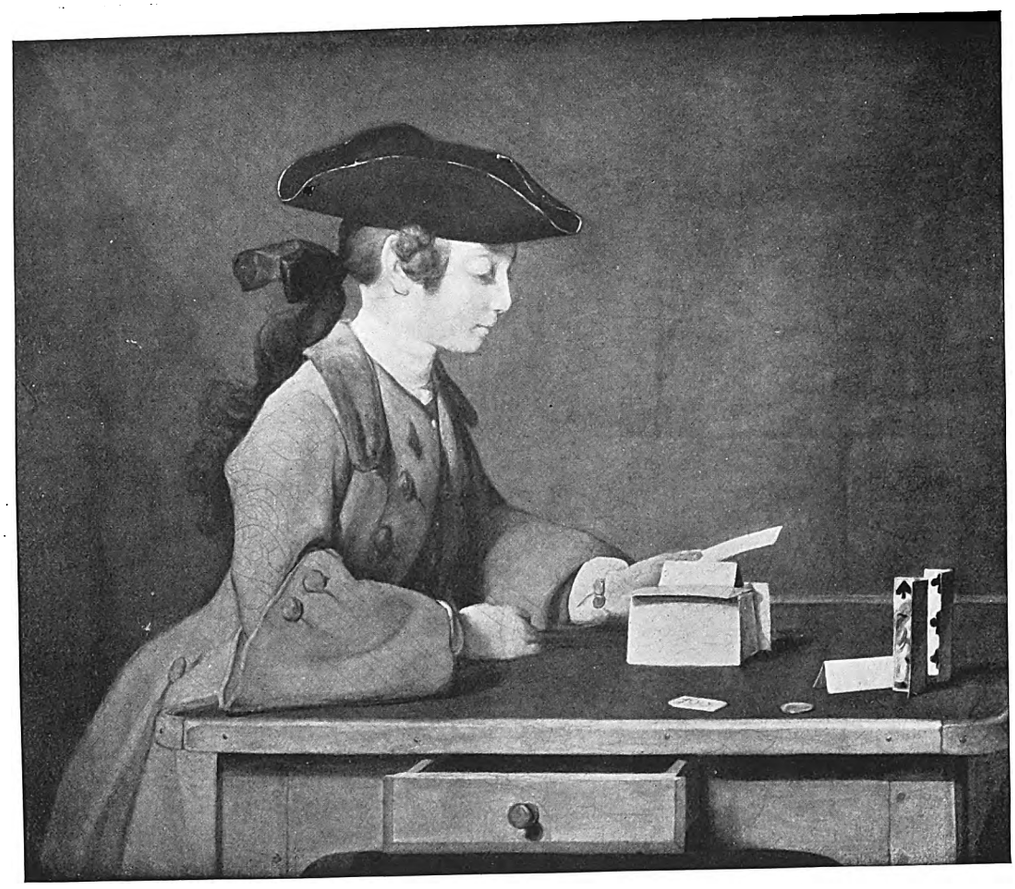

A—The House of Cards, by J. B. S. Chardin. Canvas (National Gallery)

B—The Lesson, by J. B. S. Chardin. Canvas, 62 cm. by 67 cm. (National Gallery)

Plate I. New Pictures at the National Gallery

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St. Margaret and St. Nicholas at Lynn, which were destroyed at the restoration of those churches.

These, with possibly the two stone fronted houses mentioned above, and a country house at Warham built in 1709 for the Turners, of which all trace seems to have disappeared, are all the recognized works of this architect. The two stone fronted houses date from the first quarter of the eighteenth century, and should they have been designed by Bell, would incline one to the view that in his last phase he had returned to a more strict Palladian style, and that the " Baroque " period was a thing of the past. This is not in itself an improbable development, and would suggest that Bell, a provincial architect, had followed the prevailing fashion at a distance of some twenty or thirty years; much as the whole character of English architecture is provincial and derives from models already out of fashion in Italy even at the time of Inigo Jones.

NEW PICTURES AT THE NATIONAL GALLERY

BY SIR CHARLES HOLMES

DURING the past few weeks the National Gallery has received two important additions. First in date came a bequest from Mrs. Cragg of Wrotham of four French pictures. Two of these indeed, a panel signed by Boucher but of second-rate quality, and a *Fête Champêtre,* attributed to Pater, but clearly by some closer though anonymous follower of Watteau, could not be regarded as of more than decorative usefulness. But with them the testatrix associated a pair of signed figure pieces by Chardin; and Chardin by common consent ranks with the greatest. Here, again, there was some small cause for disappointment, since one of the two pictures, *The House of Cards* [PLATE I, A] had suffered at the hands of a reliner some eighty years ago. Evidently the picture had cracked, and in laying it down upon a fresh canvas the iron was applied so forcibly that the surface, originally I fancy somewhat smooth, has been polished to one even enamel. Hence the painting, though it is identical in method and pigment with the companion piece, has lost those characteristics of emphatic brushwork and impasto which make the work of Chardin so delightful to the professional artist. The subject is one familiar to students of Chardin, through the earlier painting in the Louvre and through engravings, but I believe that no other version of this particular composition is known.

The second picture, *The Lesson* [PLATE I, B] has also been relined, but has fortunately escaped serious damage. Some attempt, indeed, appears once to have been made to clean the girl's face and figure, but the slight abrasion of the surface-varnish which resulted has done no harm to the paint, and is visible merely in a slight difference of tone and patination. We are lucky, therefore, to possess one of the most charming and important of Chardin's paintings of this type in excellent condition. Those who enjoy the craftsmanship of Chardin will find much to delight them here. The painting of the hands, for example, is a piece of virtuosity beyond all praise. The loaded white on the girl's cap is characteristic of the Master, and makes the most admirable foil to the locks of hair which stray beneath and to the rich reds of the ribbon. With what splendour, too, has Chardin interpreted the gold and orange brocade of the cap on the child's head; with what pleasure has he elaborated the little knob on the handle of the table-drawer so that it looks as if we could actually take hold of it. The composition is well known. It was exhibited by Chardin at the Salon of 1740, and engraved in reverse by Lépicier in the same year. Two other versions of the subject exist, each of them at one time or another claimed as the original from which the engraving was made. The small version in the collection of Baron Henri de Rothschild does not correspond with the print either in size or in shape, and judging from certain details, such as the painting of the girl's eye, looks like a derivative. A larger version, corresponding more nearly to the known proportions of the original, was in the De Curel Sale, Paris, 1918. As in the Rothschild picture the girl's eye is badly drawn, and in minor details of dress, etc., the forms lack the spirit and accent which both the engraving and our picture possess. Our picture measures 615 mm. × 665 mm, and comparison with the engraving shows that the design has been slightly curtailed at the extremities. If as seems probable, this curtailment was made in the process of relining; the slight difference in proportion would thereby be explained. The extreme rarity of fine figure pieces by Chardin, no less than our obvious need of some such picture as this to strengthen our representation of that noble painter at Trafalgar Square, place the Gallery under a deep obligation to Mrs. Cragg. During her lifetime she

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refused the offer of a large sum of money for these two pictures, preferring to leave them to the nation as a memorial to her father, John Webb, whose name they will bear henceforth.

At the moment Mrs. Cragg's bequest became effective, the Trustees had the opportunity of acquiring another rare and desirable picture, which they immediately accepted. As most readers of THE BURLINGTON MAGAZINE will remember, the name of that charming Dutch master, Geertgen tot Sint Jans, became suddenly familiar through an accident of the Sale Room. At the Cope Sale, a little picture of *St. John Baptist,* seated, not in the traditional desert, but in a paradise of flowery meads and trees and waters, fetched the sum of three pounds, and was afterwards sold by the lucky purchaser to the Berlin Gallery for £1,000. A little later Dr. Friedländer summed up in the "Jahrbuch" (xxiv, p. 62, etc.), all that we know about the rare and delightful painter, "Little Gerard." Perhaps, as Sir Martin Conway has suggested, the diminutive was due to comparison with another Gerard, the well-known Gerard David, of whom Geertgen may have been a studio companion.

The twenty years which have elapsed since the appearance of Dr. Friedländer's article, have added practically nothing to the then existing list of Geertgen's works. Two great and famous pictures at Vienna, one each in the Rijksmuseum and the Louvre, the *St. John Baptist* at Berlin, and a *Nativity* also at Berlin, in the Kaufmann Collection, with works at Prague and at Brunswick, made up the sum total of pictures universally accepted. Our *Marriage of St. Catherine* (1085), at Trafalgar Square, with its echo of mediæval romance in that forest chapel with the windows all alight, though directly inspired by Geertgen had, however reluctantly, to be assigned to a follower, if only by reason of the date of the costumes. And it seemed unlikely in the extreme that this particular gap in our representation of the early schools of the Netherlands could ever be filled. When, therefore, the chance suddenly came of acquiring the Kaufmann picture, which had passed some years previously into a Dutch collection, the Trustees accepted it gratefully and at once [PLATE II, C].

Its direct connexion with Geertgen's other works can be established by a very simple chain of evidence. If the facial type of the Madonna, identical with the types in the pictures at Vienna and Amsterdam, were not sufficient proof, it will be sufficient to take the head of St. Joseph. This is clearly done from the same model as the head of St. John at Berlin, and as Mr. J. P. Heseltine pointed out to me, almost certainly from the same drawing. The Berlin picture in its turn, as Dr. Friedländer indicated long ago, is indissolubly connected with the painter's masterpieces at Vienna, so that our *Nativity* may claim a similar complete authenticity.

Though small in scale, it bears every mark of that originality of genius, the skill of eye and hand, and the wondering child-like beauty of expression, which characterize Geertgen. The audacious conception of the thing anticipates Correggio. It is a true night-piece, in which the personages round the manger are illuminated by the radiance from the Divine Child. The Child, by the way, like the heads of the angels, is a most delightful piece of painting. On a hill outside in the darkness the shepherds are grouped round a fire, but its ruddy glow is overwhelmed by the light which shines around them from the angel of the Epiphany and casts their long shadows down the slope. Piero della Francesca, somewhat earlier, had painted the *Dream of Constantine* at Arezzo, but there the night effect is comparatively simple. Here we have one of those elaborate studies of various conflicting sources of illumination, like that which Raphael was to essay in the "Stanze," some thirty years later, when painting *The Delivery of St. Peter;* which Elsheimer about a hundred years later was to popularize, and which Rembrandt was finally to perfect. But this little *Nativity* is, I think, the earliest of all such attempts and so, quite apart from its singular charm and beauty, has considerable interest as an artistic landmark. It has the additional merit of being in good condition. Some slight discolourations on the faces due to old repairs are the only apparent blemishes, and these could easily be removed, if it were ever to seem worth while.

THE RICHARD WILSON EXHIBITION AT MILLBANK

BY J. B. MANSON

THE Exhibition of Richard Wilson's paintings and drawings at the National Gallery, Millbank, is a notable event. The works of this excellent painter—"the father of English landscape painting"—have not previously been brought together in London in any number or under conditions which afford an opportunity for the study of his whole work. An Exhibition was held in the Brighton Art Galleries in 1920, but this was drawn entirely from Captain Ford's fine collection and con-

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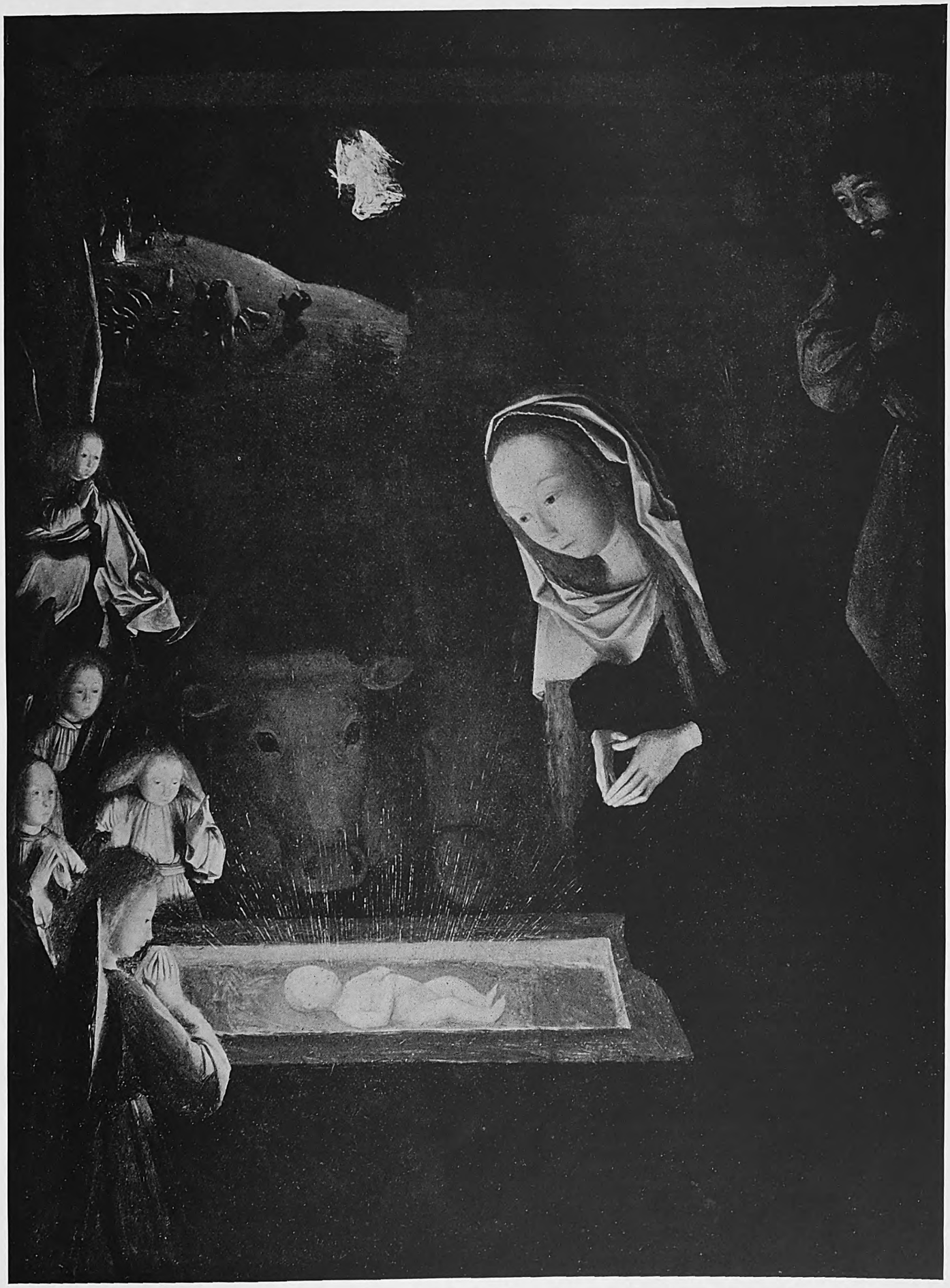

C—The Nativity, by Geertgen tot Sint Jans. Panel, 34.3 cm. by 25.4 cm.

Plate II. New Pictures at the National Gallery

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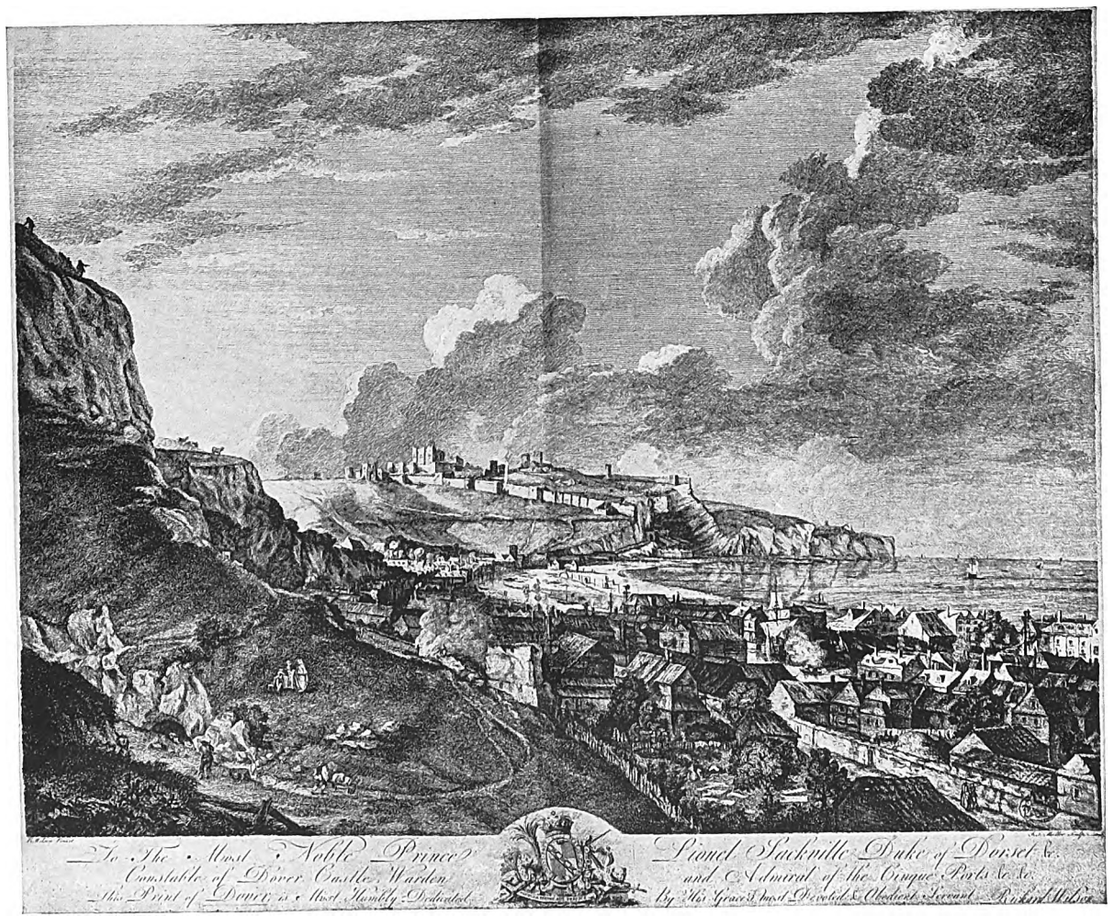
A—Dover Castle, here attributed to Richard Wilson. Canvas, 0.89 m. by 1.17 m. (Mr. L. A. Harrison)



B—Dover Castle. Engraving by J. S. Müller, 1747, after a picture by Richard Wilson. (British Museum)

Plate I. The Richard Wilson Exhibition at Millbank

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sisted of thirty-eight paintings by Wilson and a large number of drawings. The Exhibition at University College, Bangor, in April of this year, tapped other sources and was more extensive. The present Exhibition is an adequate representation of Wilson's life work; the pictures have been carefully chosen, but some doubtful pictures, which possess merit and interest, have been included. Some of these present problems to students and experts.

Wilson went to Italy in the year 1749, at the age of thirty-five, and there are not many of his works known to us previous to that date. The two circular paintings, *St. George's Hospital* (No. 12) and *The Foundling Hospital* (No. 16), painted in 1746, are among the number. These are straightforward, solid paintings of an even consistency, and although they are not strictly landscapes they bear witness to Wilson's proficiency, at that time, in that direction. There is a notable lack of artifice in these paintings which show, slightly, the use of bitumen. They also show his power of introducing vivid and characteristic figures into landscape. That was, indeed, one of his charms. And his gift of making his figures real and of using them as important parts of his landscape design became his invariable practice.

The fact that an engraving, by J. S. Müller, of a *View of Dover* [PLATE I, B], after Richard Wilson and dedicated to the Duke of Dorset by the painter, was published on April 8, 1747, has been brought forward as evidence that Wilson was an accomplished landscape painter before he went to Italy. The engraving appears to represent a day in late summer—the trees are in full leaf—and the original must have been painted in 1746, the year of the two little circular pieces (Nos. 12 and 16) from the Foundling Hospital. The original of this engraving disappeared. *A View of Dover* was lent to the British Institution in 1814 by Mrs. White; that picture did not appear again.

The *View of Dover* (No. 3) [PLATE I, A] lent by Mr. L. A. Harrison was discovered at Christie's a few years ago. It presents an immediate problem. There is a decided resemblance on general lines between the painting and the print, but an examination of them both, in detail, leads to the conclusion that the engraving could not have been made from this particular painting. Also there is not a trace of bitumen in it. Müller, the engraver—he called himself Miller after 1760—was said to be feeble in the treatment and drawing of his own compositions, yet the present engraving is in some respects better drawn than the painting. It is not to be supposed that a man of Wilson's masculine and rather truculent temper would have permitted his engraver to alter and to add to his picture so materially. The print is hung beneath the picture for comparison.

It is still more difficult, in comparing this picture with the two circular paintings (Nos. 12 and 16), to believe that they were done by the same painter in the same year. There is a great deal more subtlety and more cleverness in the Dover picture. It has been suggested that this difference in handling and in vision was due to the influence of Canaletto, who arrived in England in 1746. The influence must have been very potent to have been so immediate in its effect.

Wilson's other pre-Italian painting in this Exhibition is the *Portrait of Admiral Thomas Smith* (No. 60) from Greenwich Hospital, painted about 1747, and there is, perhaps, in the painting of it, some relationship with the Dover picture. It is a rather summary treatment of the face which is, nevertheless, quite individual. The forms are treated in rather a flat way which achieves an effective sense of pattern. Admiral Smith took an interest in Wilson and, it is said, helped him to go to Italy.

Incidentally, one may notice, the little picture called *Lake Como* (No. 1), which led Mr. Rutter to infer that Wilson went to Venice by Como. The picture represents an island near Venice. It is ill-drawn and poorly painted, and one hesitates to accept it as the work of Wilson.

In Venice, Wilson met Zuccarelli, who admired his landscapes and encouraged him, but his influence on Wilson's painting, of which so much has been written, is really negligible. It may possibly be seen in two rather conventional compositions, *Vale of Narni* (No. 10) and *Apollo and the Seasons* (No. 50).

Wilson came, undoubtedly, under various influences; that of Nicholas Poussin particularly, but these were superficial in their effect. That " he followed the directions in the book " is true to a certain extent, but it is true only of some of his Italian work; it did not operate in his English and Welsh paintings. There is a tiresome classical type of composition in many of his Italian landscapes, which gives a certain sameness to his work when it is viewed as a whole.

There is, however, a notable exception in the *Tiber* (No. 42), which is, in many ways, the finest painting in the Exhibition. In this he has been deeply moved by a particular scene and effect, and he has completely forgotten all the Italian collections of Old Masters. It has all the intensely personal feeling of an Impressionist and a subtlety of colour-analysis and solidity of structure which, combined, might almost have been learnt from a study of Cézanne and the French Impressionists, but which is unique in a landscape painter of the eighteenth century.

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The Convent (No. 13), a remarkably beautiful picture, presents another problem. It is not accepted by all the authorities as Wilson's work. It is obviously different from his other pictures. It has been suggested that Constable and Cozens had something to do with it. It has some slight similarity in feeling and technique with passages in the *Tiber* (No. 42). But the figures lack the individuality and character of the majority of Wilson's figures. They have rather the loose fluid touch of a water-colour painter, though they are not without parallel in other of Wilson's pictures; compare the figures in *Snowdon* (No. 47) [PLATE II, C].

Only a few of Wilson's landscapes can be dated with exactitude. Most of the Italian pictures come within the years 1749 and 1755. Others were painted later; the heavy conventional *Italian Lake Scene* (No. 18) is dated 1764.

The little picture of *Hounslow Heath* No. 11) [PLATE II, D], is supposed to have been painted soon after his return from Italy. Paul Sandby was with him when he made the sketch. It shows Wilson's happy response to his surroundings. There is nothing Italian about it. Rome ruined other painters; Wilson was profoundly unspoilt. The composition of this picture is unconventional rather than classical, though it is admirably balanced; and the charming figure, so native to the scene, is an integral part of the design.

A few pictures stand out strongly in Wilson's work; they reveal him at his best as an *artist*. The inspiration, in such cases, is purely emotional, and he surrenders to it completely and without *parti-pris*. At such times his sense of design (though well trained) operates instinctively. One such picture is *Snowdon* (No. 47). The quintessence of this picture might be described as "significant line." A very distinguished Professor of Art foretells that it will form the basis of the next development of modern painting. This picture is practically pure design, but it is quite spontaneous. It is almost a sketch on a large scale; that is to say, it is an expression of a certain significant aspect of a scene rather than an attempt at complete realization.

The beauty of the line has "dawned on" the painter and he had noted it rapidly. Other parts of the picture are rather summarily treated, and there are faults of construction and values in the distant mountain. But it is complete, nevertheless.

The most notable example of Wilson's complete achievement is Mr. Marsh's *Cader Idris* (No. 43), which is, perhaps, almost a little cold in its perfection.

Wilson's portraits have an added interest as being the work of so accomplished a landscape painter. The best of them is *The Portrait of John Hamilton Mortimer, A.R.A.* (No. 45), painted about 1761. Its superiority to Wilson's other portraits is remarkable. It is completely satisfying as a design and has a style, robustness and distinction lacking, at least to anything like the same degree, in the other portraits. *Admiral Smith* (No. 60), about 1747, is superior to the portrait of Wilson's friend *Locke* (No. 62), painted in Italy in 1750. The face in this portrait is painted with too great care, while the figure and clothes—charming in colour and tone—are painted with a certain ease and grace.

The National Gallery picture, *A Venetian Gentleman* (No. 19), of 1751, is a contrast to *Mr. Locke*, and while the latter goes back to Wilson's earlier paintings, the Venetian example is more characteristic of his later subtle methods. The clumsy and poorly drawn *Portrait of Mrs. Woffington* (No. 49) is apocryphal, notwithstanding Mr. Rutter's admiration for it or his report that a perfectly invisible signature has been found on it.

These brief notes serve rather to indicate problems than to solve them; nor can any attempt be made here to trace the many versions that Wilson painted of some of his pictures. It would be interesting also to examine Wilson's technique at the different periods. All these things must await an ampler opportunity.

The Exhibition at the National Gallery, Millbank, does offer a much belated though quite adequate occasion for systematic study of the work of one of the most delightful of British artists.

FRANÇOIS BOSSUIT AND IGNAZ ELHAFEN

BY MARGUERITE DEVIGNE

MALFRED MASKELL has published the Wallace Collection ivory reproduced on PLATE I, B, of *Bathsheba at the Bath*, cataloguing it as German, 17th century.[1] It is, however, the work of the very Italianized Flemish artist, François Bossuit (or van Bossuit or Bossuyt, born Brussels, 1635, died Amsterdam, 1692), whom I have been able to identify through the engraving made by Matthys Pool from a drawing by Barent Graat[2] [PLATE I, A].

Bossuit seems to have produced a good deal.

[1] Alfred Maskell. *Ivories*. Methuen, 1905 (?); Pl. lix.

[2] *Cabinet de l'Art de Schulpture par le fameux Francis van Bossuit, executé en yvoire ou ébauché en terre. Gravées après les desseins de Barent Graat par Matthys Pool.* A Amsterdam, chez Matthys Pool, mdccxxvii.

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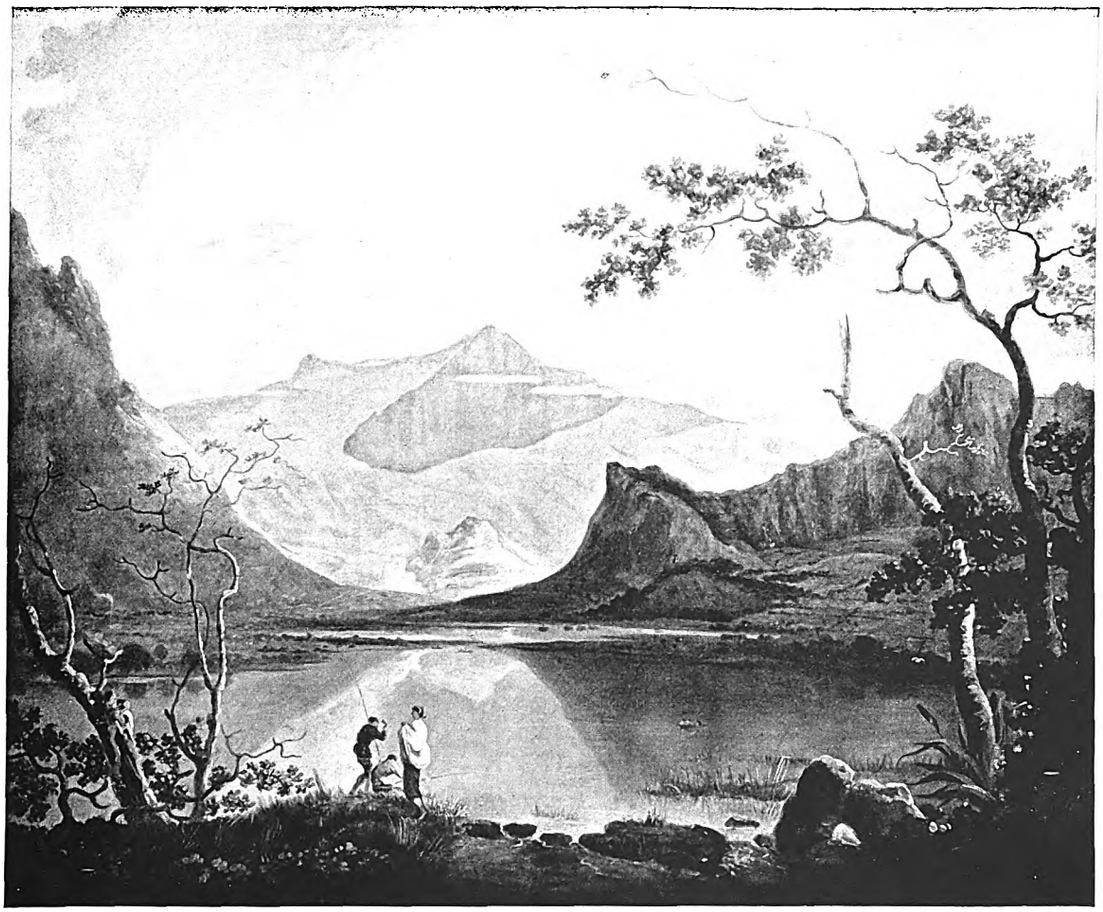
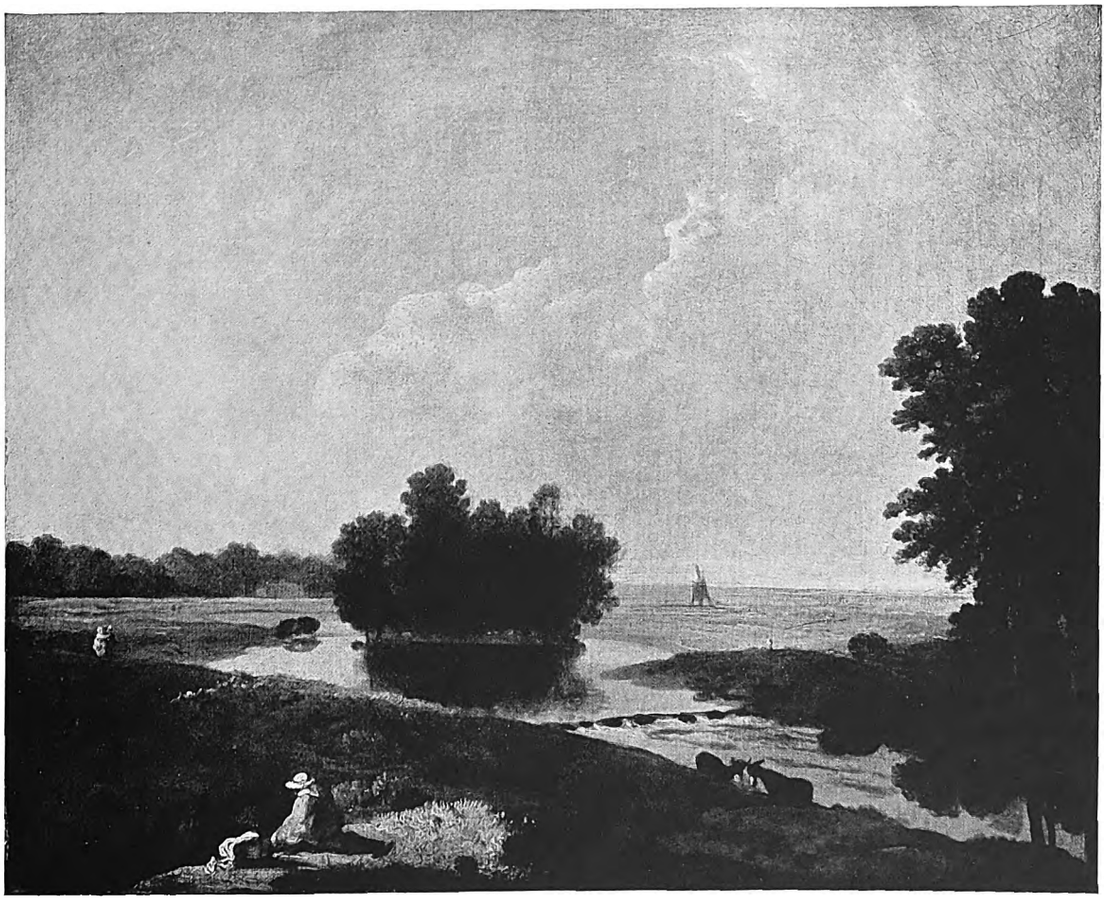


C—Snowdon, by Richard Wilson. Canvas, 1.03 m. by 1.26 m. (City of Nottingham)



D—Hounslow Heath, by Richard Wilson. Canvas, 42.5 cm. by 52.7 cm. (Captain Richard Ford)

Plate II. The Richard Wilson Exhibition at Millbank

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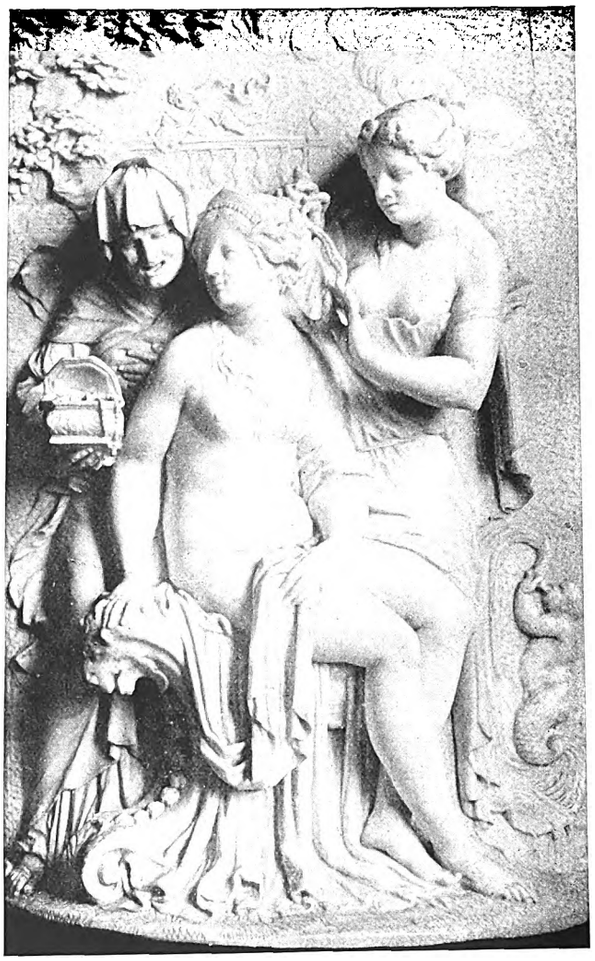
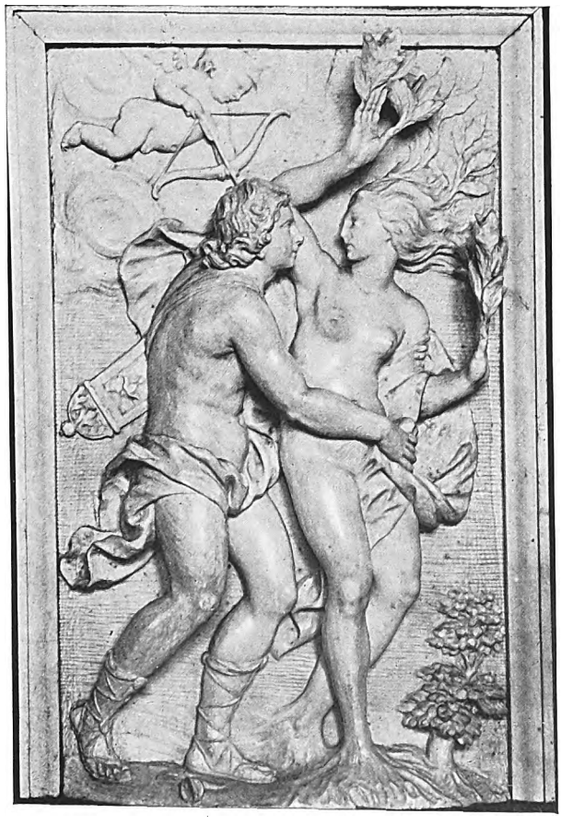
A—Bathsheba at the Bath. Engraving by Mathys Pool from a drawing after Bossuit's ivory



B—Bathsheba at the Bath, by François Bossuit. Ivory. (Wallace Collection)



C—Apollo and Daphne, by a pupil or imitator of Bossuit. Ivory. (Brunswick Museum)

D—Mercury and Psyche, by a pupil or imitator of Bossuit. (Brunswick Museum)

Plate I. François Bossuit and Ignaz Elhafen

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A collection of rather characterless drawings was made by Barent Graat after seventy of his bas-reliefs and statuettes, and was engraved by Matthys Pool. We can derive from the album only an approximate idea of Bossuit's once popular and highly prized ivories, terra-cottas, and wood carvings, principally of nude groups of women and children.

François Bossuit is represented in the Cinquantenaire by an elegant, if rather declamatory, ivory bas-relief of *Christ Crucified between the Virgin and St. John* (Graat and Pool, Plate XV). Bossuit lacked religious inspiration, and in Italy, where he spent the first part of his life, his art, which was a prelude in elegant sensuality to the eighteenth century, was applied to the usual pagan themes, these apparently always being carried out on a small scale. On the first page of the collection the publisher dedicates his work to a certain "Monsieur Jeronimo Tonneman," because he possesses "the two principal statues by this great Phidias of the Low Countries." One of these is identified by the ivory figure of *Love breaking his Bow,* drawn somewhat heavily by Jeronimo Tonneman himself, in which François Duquesnoy's influence is particularly noticeable. The other may be the ivory of a half-seated woman dressing her hair over the reflecting water. Barent Graat drew this six times, possibly because it was one of the works mentioned in the dedication.

The biographical note in the volume, probably derived by Graat from Bossuit himself, is the basis of all that has been written about the artist.[3] Graat, rather older than Bossuit, knew the sculptor intimately in Amsterdam when he had returned from Italy.

The fact that Bossuit spent almost the whole of his life in Italy and Holland explains why there is no trace of him in his birthplace, Brussels. His works are very rare and have always been expensive. Edmond de Busselier, in his *Biographie Nationale,*[4] quotes the sale of a bas-relief of *Mars and Venus* in Amsterdam in 1817 for 516 florins, a *St. Sebastian* fetching 255 florins. In a second sale, in Leyden in 1845, an *Entombment of Christ* fetched 582 florins and the *Driving out of Hagar* 116 florins. Of these four ivories only one, the *Mars and Venus* —if, indeed, there be not a second example of the same subject — is reproduced (Plate XXXVII) in Graat's collection. In 1880 a whole series of Bossuit's ivories from a private collection were sold at Jutphaas, Utrecht. The list is as follows: *Lucretia, Cleopatra, St. Jerome, The Magdalen, David, Judith, Lot and his Daughters, The Baptism of Christ, Eve Offering the Apple to Adam, Christ on the Cross between the Virgin and St. John,* and *The Rape of the Sabines.*

The *Christ on the Cross,* already mentioned, passed at once into the Cinquantenaire; all the others, with the exception of *The Rape of the Sabines,* were till recently in a Brussels collection, dispersed on the death of the owner. In the Amsterdam Museum, besides a charming bas-relief of *The Death of Adonis* (Graat, Plate XXIII) there is an ivory plaque of *Music.*

The antique, Bernini and François Duquesnoy, played the most important parts in the development of Bossuit's style. He himself acknowledged this, and his bas-relief of *Time revealing Truth* was directly inspired by the work of the Italian master. The bas-relief of *The Death of Adonis,* in Amsterdam, and the *Bathsheba bathing,* in the Wallace Collection (Cat., 422),[5] are of his finest, and justify the praise of his contemporaries. The inscription on the base of the latter has been taken for a signature, "Giovanni Fiamingo a Vasagio." It may be the name of a former owner, but is more probably an inscription added by a dealer or forger who wished to enhance the value thereby.[6] The inscription does not, however, throw the least doubt on the authenticity of the piece. Apart from Barent Graat's drawing which has helped us to establish it, the style, closely related to

[3] Cf. in particular Christian Kramm. *De levens en Werken der hollandsche en vlaamsche Kunstschilders, Beeldhouwers, etc.,* 1857, T.i p. 135. Jules Labarte, *Histoire des arts industriels,* 1864, i, p. 267, 268. Ph. de Chennevières. *Notes d'un compilateur sur les Sculpteurs et les Sculptures en ivoire* (in 8°, undated; reprint from *La Picardie,* a literary and scientific review) p. 66-72; S. Blondel. *Histoire des éventails chez tous les peuples et à toutes les époques.* Paris, 1875, p 279. A. J. Wauters *La Sculpture en ivoire et les ivoiriers flamands.* Brussells, 1895, p. 20. Emile Molinier *Histoire générale des arts appliqués à l'industrie. I, les ivoires,* 1896, p. 231. Christian Scherer. *Elfenbeinplastik seit der Renaissance.* (Monographien des Kunstgewerbes, viii) Leipzig, p. 43-44; and *Francis van Bossuit.* (In Thieme-Becker, iv, 1910). Alfred Maskell. *Op. cit.,* p. 292; Alfred von Würzbach. *Niederländisches Künstler-Lexikon,* 1906, i, p. 154.

[4] *Biographie Nationale,* published by the Belgian Royal Academy, 1868.

[5] *Illustrated Catalogue of the furniture, marbles, bronzes, ivories . . . . . in the Wallace Collection.* London, 1920, p. 70.

[6] Paul Mantz once drew the attention of M. de Chennevières (*Op. cit.,* p. 56) to five ivory statuettes of the Senses, which had been exhibited in Manchester. These were signed Giovanni Fiamingo and dated 1565. They carried inscriptions in Italian: la vista, l'odoro, l'udito, la sensibilita, il gusto. "Great craftsmanship in rendering the modelling of flesh," wrote Paul Mantz in his note, "but not beauty. Somewhat gross art from the point of view of type, and approaching decadence." E. Molinier (*Op. cit.,* p. 231) suggests that this Giovanni Fiamingo was a sculptor called Copé, also surnamed Fiamingo, who worked in Rome at the beginning of the seventeenth century. He died in 1610. There are examples of his work in Dresden, and perhaps in Munich (Labarte). If it was of this Giovanni Fiamingo that the author of the forged signature on the ivory in the Wallace Collection thought, he made a mistake which gave away his swindle. The style of the ivory shows unmistakably that it dates from the second half if not the end of the seventeenth century.

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the other known works by the artist, especially to the Amsterdam bas-relief, provides absolute confirmation. But, while we reattribute to François Bossuit one of the most charming creations of his chisel, we must take from the list those wrongly ascribed to him.

To begin with, we cannot uphold the attribution to him of the two ivories in Brunswick Museum, *Apollo and Daphne* and *Mercury and Psyche*[7] [PLATES I, C and D]. All his genuine works are more flexible in character, more sensitive in drawing, less rigid in composition, more charming and graceful than those in Brunswick, which are heavy in form, over-weighted by the draperies, and awkward in gesture and attitude. It is this which renders their attribution to Bossuit so doubtful. The *Apollo and Daphne,* though in the collection, is not drawn by Graat, which in itself is suspicious. It was added by Matthys Pool, who was less well-informed than the draughtsman, and who must have inserted the engraving after the death of Barent Graat eighteen years before the collection was published. Further, the backgrounds are striped with fine horizontal lines, whereas all the unquestioned examples, including the *Music* in Amsterdam, have backgrounds marked by the chisel point, the surface being thus covered with minute points of shadow. This, added to the characteristics of style and drawing, accentuates the differences and becomes important as an argument for attributing the Brunswick exhibits to a pupil.

Another ivory, of *Diana and Callisto* [PLATE II, E] mistakenly attributed to the sculptor, was acquired by the Dijon Museum in 1878 from the Trimolet Collection, from which it inherits its ascription.[8] In this case, however, our task is easier than in the Brunswick bas-reliefs, for not only is the style different from Bossuit's, but we can ascribe it definitely to the German sculptor Ignaz Elhafen (1650?—1710?), who, after a visit to Italy, lived in Vienna from 1685-1697.[9] Among Elhafen's quite numerous surviving ivories are two bas-reliefs of *Diana and Callisto*. One, signed "I. E.," is in the National Museum, Munich [PLATE II, F], the other in the Kunsthistorisches Museum, Vienna [PLATE II, G]. The two compositions differ only slightly. Elhafen was inspired in these cases by a drawing by Hubert Goltzius, engraved by J. Saenredam,[10] and he has arranged the subject as it doubtless was in the drawing, i.e., reversed from the engraving. The Dijon ivory, also of *Diana and Callisto,* shows the composition as it was engraved, the group of Diana and her nymphs being on the right, that of Callisto and her companions on the left. These groups are in several places more literally copied than those in the other reliefs; for example, behind Callisto a nymph helps her friends to unrobe her, the figure being in the engraving but not in the two other ivories. In the ivory which we reattribute to him, and which he treated with so much care and delicacy, Ignaz Elhafen gave, in his own way, the most perfect vision of a composition which had long interested him, and of which the earlier known ivories were only simplified variants.

[7] These two ivories were published and attributed to Bossuit by Christian Scherer in his work *Elfenbeinplastik seit der Renaissance,* figs. 37 and 38; pl. 43 and 44.

[8] I received this information from M. Fernand Mercier, Director of the Dijon Museum.

[9] For information as to Ignaz Elhafen see Christian Scherer, *Studien zur Elfenbeinplastik der Barockzeit,* p. 1-17 (studien zur deutschen Kunstgeschichte, 12, 1897); also the notice on this artist in Thieme-Becker's *Künstler Lexicon,* 1914. i, x.

[10] Christian Scherer. *Elfenbeinplastik der Barockzeit,* p. 16. The engraving is inscribed: *H. Goltzius invent. J. Saenredam Sculp. Cum privil, Sa. Cal. M.*1599. We find a reminiscence of the composition of Hubert Goltzius in a work by Paulus Moreelse also engraved by Johannes Saenredam in 1606. The first of these plates is called the *Petit Bain,* the second the *Grand Bain.*

SHORTER NOTICES

AN EARLY NOTE ON THE TECHNIQUE OF PAINTING.—The Muhammadan religion, by its strict prohibition to its adherents to paint or sculpture any living being, prevented for centuries the practice of these arts. Greek artists painted, it is true, the remarkable wall-paintings in the hunting-chalet of some Omayyade prince at Qusair Amra in the seventh century of our era, but it was only after the disastrous Mongol invasion and in the more peaceful times during the reign of the wild conquerors that the art of painting began to be practised in Bukhara and Samarqand, in Turkestan, and in Eastern Persia about the year 1400. It was, therefore, a surprise to me, when preparing an edition of the great work on optics by the genial Arabic scientist Ibn al-Haitham, that I came across a reference to the art and technique of painting. Ibn al-Haitham, one of the greatest scientists of the Middle Ages, was born in the city of Basra, where he studied principally mathematics. His extraordinary learning gained him renown throughout Muhammadan countries, though the great project of his life, the conservation of the Nile waters against seasons of drought, failed, and brought him into disgrace. But he found time to lay down his vast store of knowledge in numerous works, thirty-four of which have come down to us, and which must ever remain a monument of the pro-

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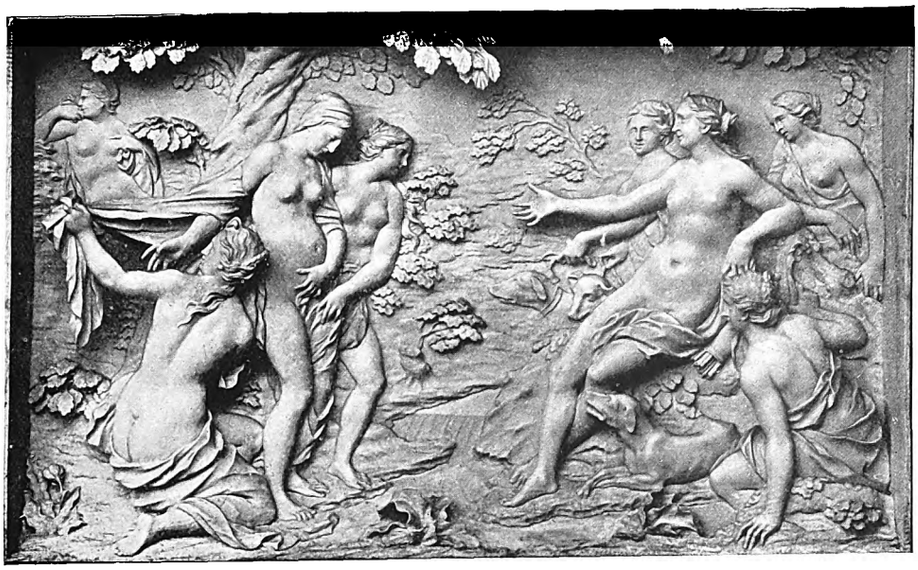
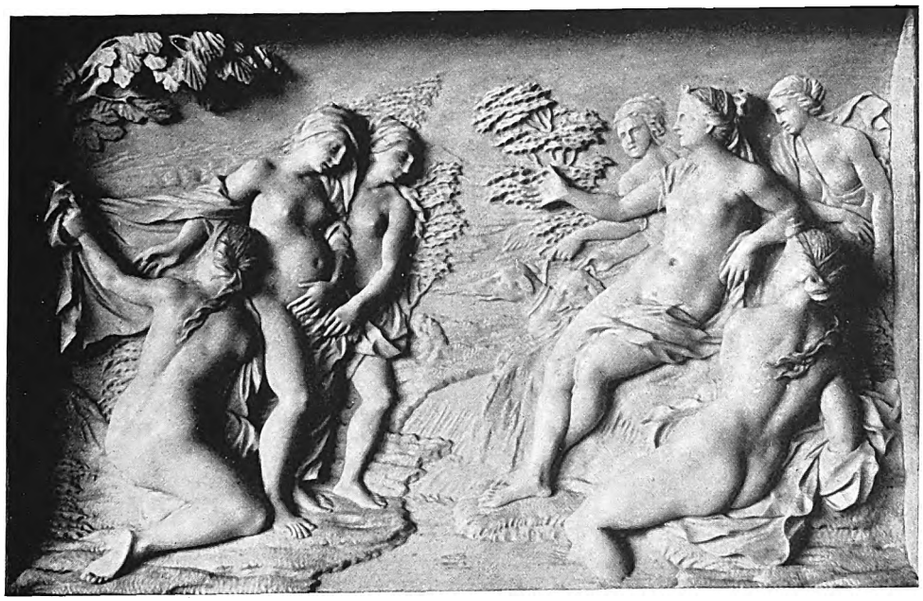
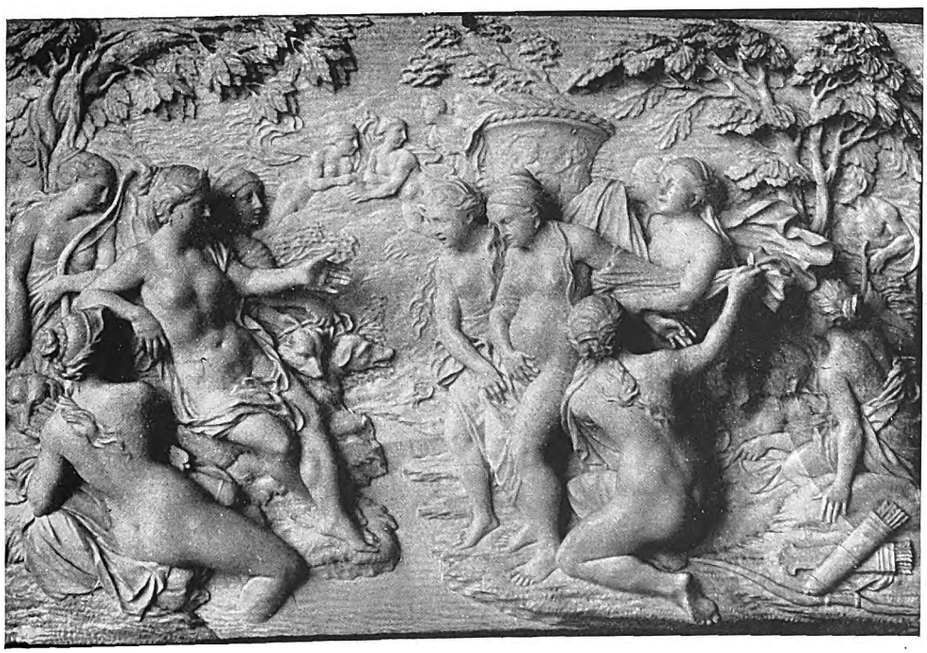


E—Diana and Callisto, by Ignaz Elhafen. Ivory. (Bavarian National Museum, Munich)



F—Diana and Callisto, by Ignaz Elhafen. (Kunsthistorische Museum, Vienna)



G—Diana and Callisto, here identified as by Ignaz Elhafen. (Dijon Museum)

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Carpet in parti-coloured wool and silk. Persian. 7.60 m. by 3.25 m. A portion only is shown in the illustration

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gress made by the Arabs in exact sciences. His chief work is his fundamental book on optics, which is unparalleled by any other work of a similar nature till the time of Newton, and was really the basis of all future study on light and laid the foundation for modern astronomy. Ibn al-Haitham died in Cairo in the year 1038, and his remarks on painting are much earlier than the earliest Persian artists of whom we have any knowledge. They also were written before the time of Cimabue or Giotto, and, I believe, are the earliest notes on the art after the classical authors. They occur incidentally in the third book of his "Optics," in which he treats on the various reasons for mistakes made in vision. Unfortunately his language is very prolix. As a mathematician he is eager to prove his point, and in consequence attempts to drive his argument home by expressing the same statement in different words. This, however, has the advantage that one cannot possibly misunderstand him.

The literal translation from the third book, Chapter XI, is as follows:

> As regards unevenness, it is as if the person were looking at some painted image, for the artists imitate what they paint in the likeness of the objects; and when they paint a living being, a plant, or anything else on a flat surface they put colours gently on it till they obtain a condition which is of close resemblance (to the object painted). Then if they paint a living being with hair, or a plant on which is a down, or leaves with a coarse surface, or a landscape which has rough features, like mountains and plains, they imitate them with strokes and lines and different colours, which give the appearance as if the surface were raised, whether they be living beings, or plants, or mountains. All the time the painting is done on a smooth surface, though to the eye there appear to be projecting and receding parts. Similarly, they paint the shape of human beings and the outlines of their faces and their special features, like hair, openings, wrinkles, and the folds of their garments, so that these particularities are evident to the sense of vision, if the artist is skilful in his art. Yet this is an error of perception, which arises from several causes: one being the distance from the eye, because the even surface of such a painting cannot be ascertained except by scrutiny. This is not possible unless the eye be close to the painting, as otherwise the flatness of the surface is not apparent, nor its smoothness, except its sections, can be scrutinized as they are exceedingly minute. The apparent unevenness only appears when the eye is not close to the surface of the painting. The vision does not perceive the smoothness of the painting, which appears to be uneven through the light which falls upon the painting, like the smoothness upon other flat surfaces which are by experience known to be smooth, because the painting resembles more the broken surface, which appears in scenes where the light falling upon them shows up the unevenness. When the painter has done his work well, then, if one looks at such picture from a certain distance, it appears rough on the surface, not smooth. Yet the smoothness can be made apparent from the same distance, and this can be done if the painting be placed so that the rays of light falling upon it are reflected towards the eye, etc., etc. F. KRENKOW.

A PERSIAN CARPET.—The accompanying Colour Plate illustrates a very remarkable Persian carpet, the property of two of the directors of Messrs. Cardinal and Harford. Before its recent arrival in London it had often engaged the attention of amateurs, for it was used for many years to decorate the great staircase at the Austrian Royal summer residence at Schönbrunn, close to Vienna, where it was popularly known as "The Emperor's Carpet." The Austrian Government parted with the carpet, it is stated, with the object of realising a sum of money to assist to provide for the restoration and upkeep of the National Art Museum, the Government finding it very difficult to raise sufficient funds for the purpose in any other way. The Museum possessed another very similar carpet, the two being regarded as a pair. This second example has been retained in Vienna.

As frequently happens in the case of important Eastern works of art, there is a long and romantic history attached to the carpet. There is a tradition that it was manufactured at Ispahan, during the reign of Shah Safi, that it was in use in the Persian Royal House and that it was afterwards for some reason presented by one of the Shahs to Peter the Great. The later developments of the story are more easily corroborated. In the year 1698 Peter, in the course of a visit to Leopold I, Emperor of Austria, gave the carpet to the latter monarch. From then onwards it remained the property of the Hapsburgs and was kept in Vienna. Since the Revolution in Austria it has been exhibited in the National Museum for the sake of whose welfare the carpet was sold.

According to a statement issued by the Vienna Museum, the carpet dates from about 1550. In many respects it is remarkable, although other carpets having a somewhat similar design exist. In the Victoria and Albert Museum, however, there is unfortunately no specimen quite of this kind. The example at South Kensington which bears the closest resemblance to it is on exhibition in the West Central Court. It is catalogued as a Pile Carpet No. 3 and is illustrated on Plate 3 in the "Museum Guide-book."

One of the most beautiful features of Messrs. Cardinal and Harford's carpet is the gem-like

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brilliance of the green border. The effect of that colour is immensely enhanced by the bright, rather purple red of the central ground; and the narrow strip of delicate yellow which divides these is in delightful harmony with the more positive colours. The pattern itself is unusually vague and indeterminate, the eye having a certain difficulty at first in distinguishing the main directions. What is particularly striking when the carpet itself is examined is the ingenuity of the detail. One could spend hours on one's hands and knees entertaining oneself by differentiating between one symbol and another and noting the unwearying skill with which the designer has combined floral and animal motives; the hearts of the flowers suddenly change as one looks at them into beasts' heads. This is particularly true of the border design. The motives in the centre are quite as interesting and are even more perfect as art. The drawing of the larger animals is especially free, life-like and spirited. The inscription on the yellow inner border has been translated, with some freedom, into French by a member of the Persian Legation, and runs as follows:

* * *

Les jeunes habitants de la prairie se font voir aujourd'hui,
C'est le jour de noces. Regardez ces plantes!
Le Temps a habillé ces fleurs d'une robe blanche
Et peint leurs joues de rouge.
Tout: les bourgeons serrés de couleur sardoine
Les tulipes riches et les roses en abondance
Qui se montrent et sourient
En faisant voir leur figure charmante
Et la rosée aussi, avec sa couronne écarlate,
Sur le Trône éblouissant d'émeraude.

* * *

Et le narcisse dont la blancheur d'œil
Etonne les yeux des plus voyants,
La prairie couverte de milliers de bouquets fleuris,
L'Aurore qui étend son manteau sur les jardins en fleurs,
Les fleurs qui lèvent la tête pour s'épanouir,
Les nuages qui se montrent pour se sacrifier,
Les chanteurs de la prairie ainsi que les anges des Cieux,
Les habitants des bois et ceux des Océans
Tous prient pour le Roi des Empires et disent:
"Sois grand et illustre jusqu'à l'éternité."

The carpet measures twenty-five feet by eleven, and is woven in parti-coloured wool and silk. One of its features is its brilliant and velvety pile. The condition is on the whole good though the fabric is worn in parts, and the intensity of the colour varies here and there, showing that the carpet has been unequally exposed to the light. But very few carpets of such early origin are in anything like perfect condition, and the present one is sufficiently well preserved to enable us fully to enjoy the beauty of its craftsmanship, the elegance of its pattern and the splendour of its colour scheme.

OLD MASTER EXHIBITIONS.—The star turn at the exhibition of Dutch Masters of the seventeenth century at the Vermeer Gallery—a recently discovered self-portrait by Rembrandt—has already received adequate attention in these pages. Its present companions call for less detailed notice: and mainly serve to emphasize how far Rembrandt towers above the ruck of Dutch painters. The most interesting exhibits are perhaps two Ochtervelts. One, *The Convent,* is a large rather coarsely painted work, and in composition and handling—notably of the shadows—strongly suggests Italian influences similar to those which appear in the earlier work of Vermeer. In the more mature *Toast,* a scheme of cool greys, browns and yellows reveals the painter's talent as a colourist. The two examples of Pieter de Hooch are chiefly remarkable as putting in contrast the first and last phases of his work: and a feebly handled Nicolas Maes portrait of an old woman shows the difficulty of imitating Rembrandt with success. The remaining exhibits include two signed Jacob Ruysdaels, some miscellaneous landscape and genre pieces, and an over-generous attribution to Vermeer.

In the Old Masters exhibition at the Independent Gallery there is no Rembrandt; but the level of interest is high in a varied collection, to which tasteful arrangement gives unity. Some of the pictures are already known to readers of THE BURLINGTON MAGAZINE, such as the fine early Rubens' portrait of the *Archduke Albert,* and Gainsborough's charming *The Artist, his Wife and Daughter,* which has a greater subtlety in colour and tenderness of feelin, than the more ably designed and executed *Master Plampin* by the same hand. Among less well-known pictures which deserve attention is the forcibly painted *Carmelite,* boldly but not without justification attributed to Frans Hals, by whom also are two attractive small portraits: a vigorous, if somewhat coarse Rubens, *Faun and Nymph*; and an exceptionally well preserved *Love and the Bees* by the elder Cranach. A signed Metsu should be noticed for its reflection of Adrian van Ostade's influence: and a *Skating Scene* by A. van der Neer is a pleasant example of an under-rated master. In a dramatic *Crucifixion* of the Catalan School, the landscape background indicates a degree of Flemish influence unusual in the painters, such as Pablo Vergos and Jaime Huguet, to whose work it is otherwise related.

The Italian pictures are less interesting. The Boccatis *Madonna and Child* is a standard piece, testifying to the painter's mingled charm and incompetence: and the delightful colour of a little Carpaccio does not make it worthy of its painter. On the other hand, the small *Entombment* by Francia, an early work under Ferrarese influence, has a sense of drama rarely found in that placid and oily painter. In an attractive group of English work, is an interest-

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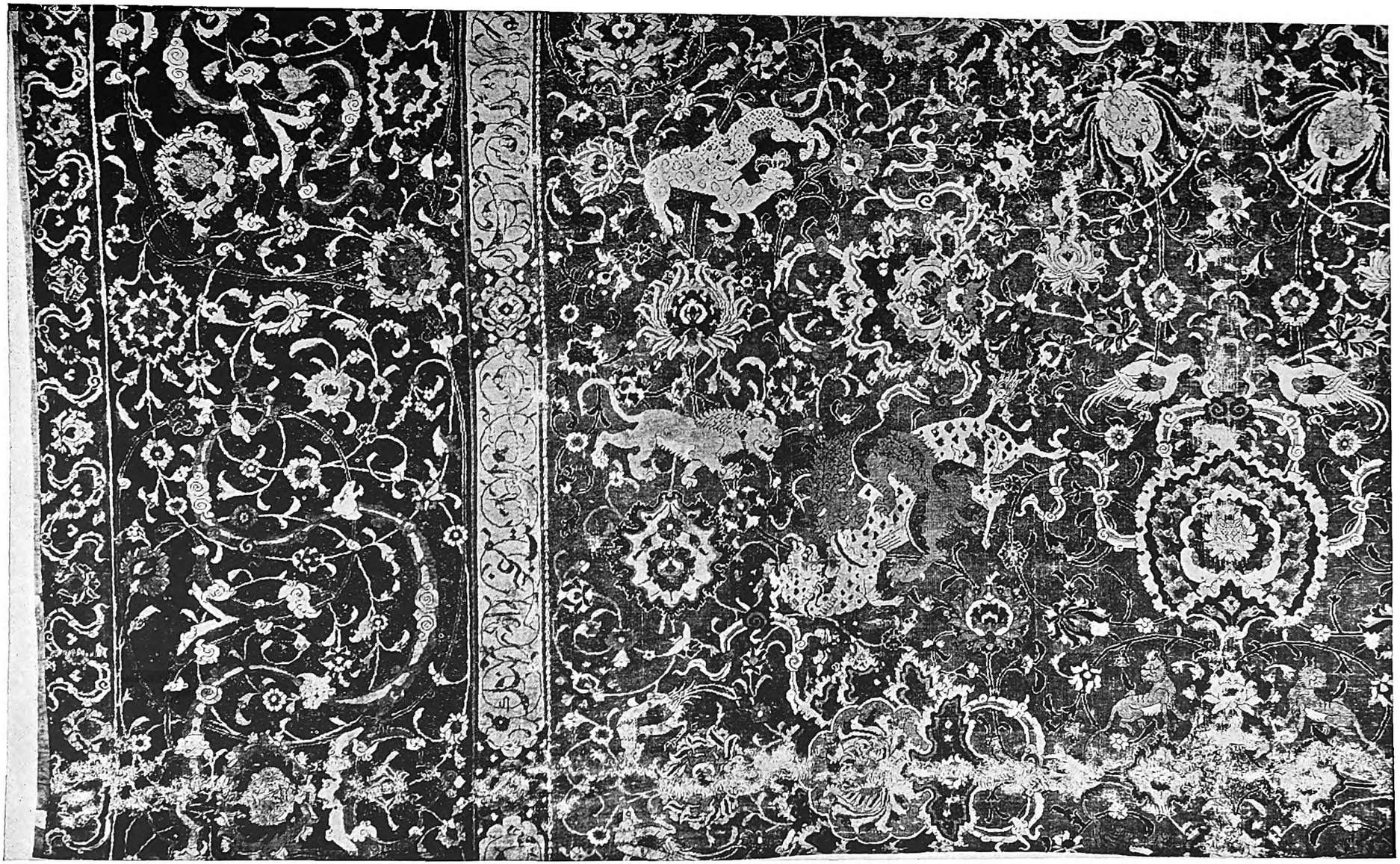

Carpet, in parti-coloured wool and silk. Persian. Detail of carpet shown on the colour plate

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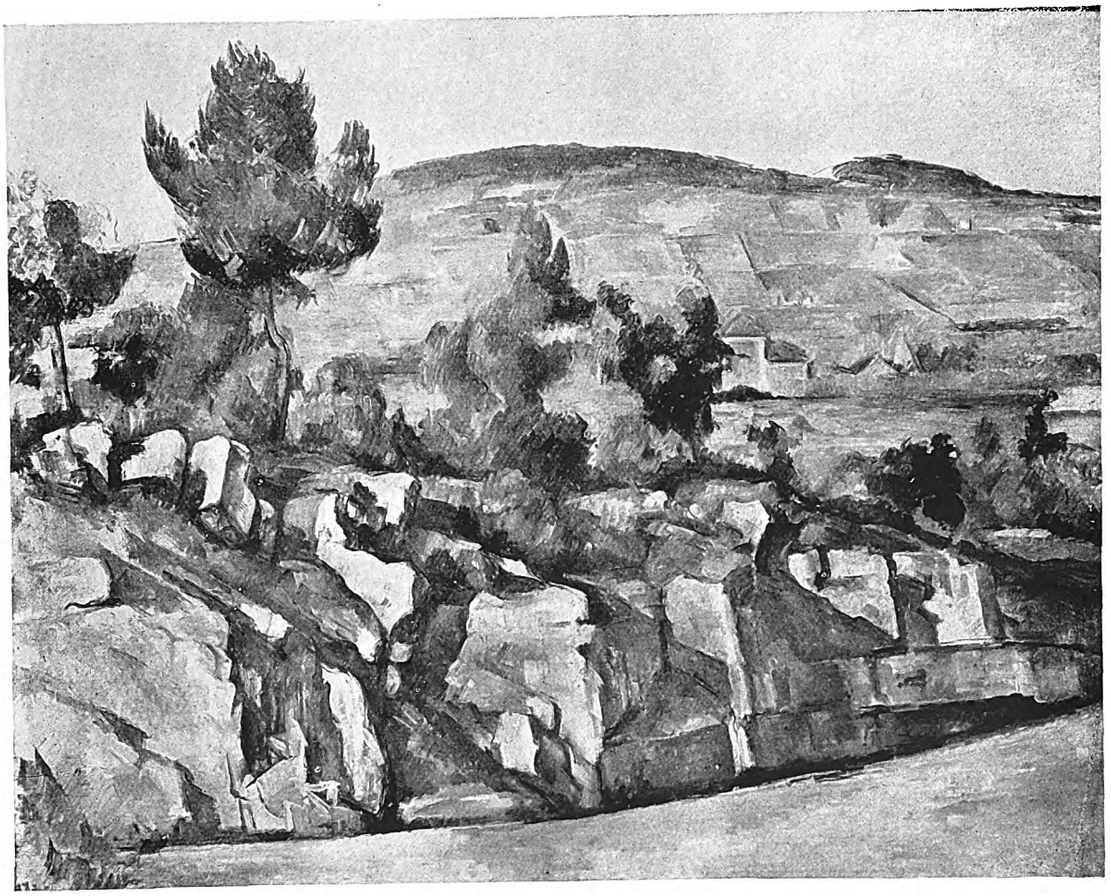
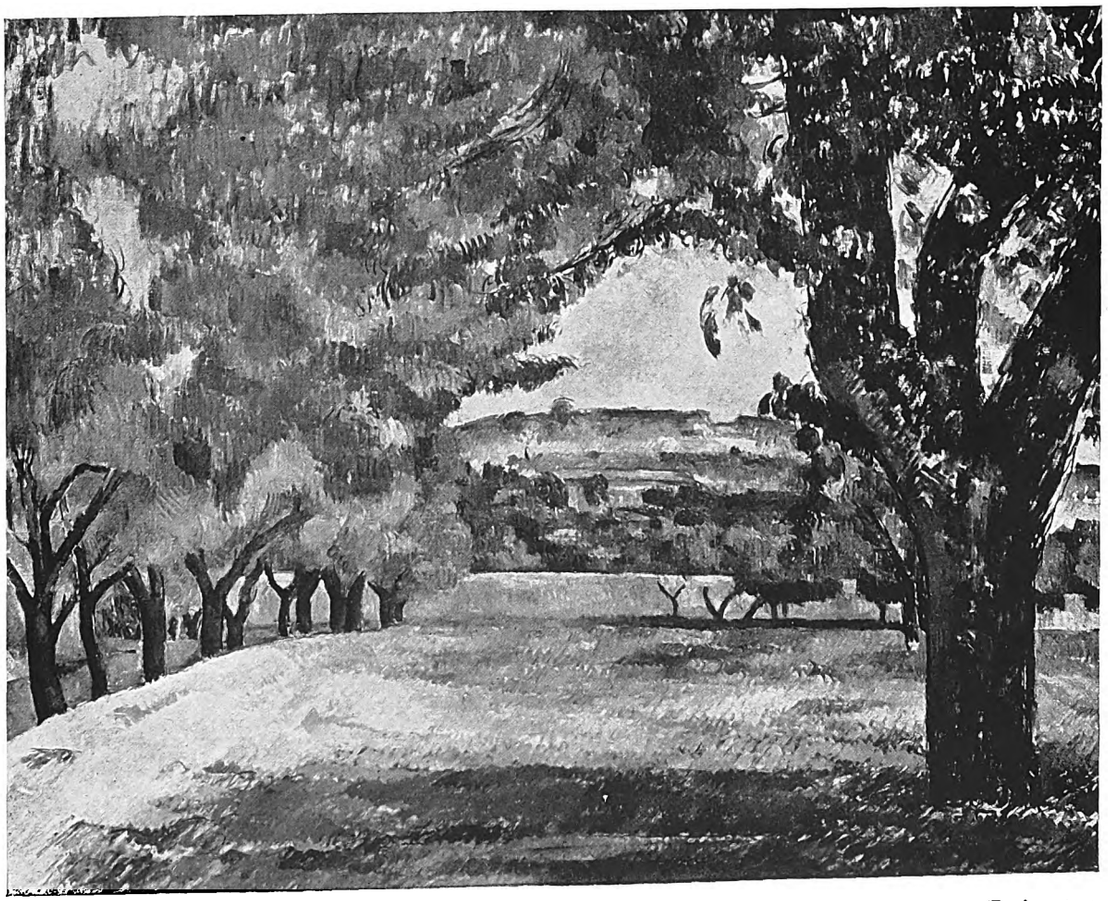


A—Rocky Landscape, by Paul Cézanne. Canvas, 81.3 cm. by 65.5 cm. (Leicester Galleries)



B—Meadow Landscape, by Paul Cézanne. Canvas, 81.3 cm. by 65.5 cm. (Leicester Galleries)

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ing battle piece by Turner, signed and dated 1814, remarkable for the vigour of its design; and a sparkling Bonington with some admirable passages of colour. W. G. C.

EXHIBITION OF CÉZANNE PAINTINGS.—At the time of going to press the Cézanne exhibition at the Leicester Galleries was incomplete; but the six or seven pictures which had then arrived were so interesting that it was clear that the exhibition would be an important one. Without attempting under the circumstances to deal critically with the collection exhibited, we reproduce two of the most attractive pictures we had an opportunity of examining. The *Rocky Landscape* will recall to our readers the exquisite Cézanne landscape at Millbank. The other, *Meadow Landscape*, shows how decorative Cézanne could be when he cared and how late in his life he continued to express in his work the debt he owed to the Impressionists.

Hitherto English people have been somewhat misled in the matter of Cézanne, because of the absence of actual examples of his more important works, and the consequent opportunity offered to those who are always ready to work up, on one side or the other, what is called a controversy. Many of the opinions expressed in the course of such discussions would not have enjoyed so wide a circulation if it had been possible to check them by reference to actual pictures by Cézanne. It is also gratifying to notice that the exhibition consists neither of pictures that have been written about and reproduced to excess nor of mere sweepings from the artist's studio. The pictures in the exhibition are at once unfamiliar and important.

"A NEWLY-DISCOVERED BOTTICELLI."

Mr. Yukio Yashiro, whose contribution under the above heading appeared in our issue for April, 1925, writes to us from Tokio, apologising for certain errors contained in the article, due to the fact that Mr. Yashiro was unexpectedly compelled to leave this country for Japan before seeing final proofs.

At the foot of col. 1, p. 157, reference is made to Botticelli's departure for Rome. The passage ought to have read, "The art of Botticelli, before his departure for Rome (1481) or more precisely before 1478 (the year of the Pazzi conspiracy), was quite different from what it became after his return from Rome."

From col. 1, p. 167, Mr. Yashiro, had he been able to check his proofs, would have erazed the comparison between Mary Magdalene's profile in Viscount Lee's *Trinity* and that of the drawing of *The Head of a Young Man*, attributed by Mr. Berenson to "Amico." On further consideration of the two examples Mr. Yashiro decided that such a comparison was not really helpful to his general argument. Mr. Yashiro also made a slip in saying that the drawing is in the Louvre. It is in Berlin, and our contributor is anxious to make it clear that the mistake was his own and not Mr. Berenson's. [EDITOR.]

THE LITERATURE OF ART

FIFTEENTH-CENTURY VENETIAN DRAWINGS. By ARCHIBALD G. B. RUSSELL.

VENEZIANISCHE ZEICHNUNGEN DES QUATTROCENTO. By DETLEV BARON VON HADELN. 66 pp. + 91 pl. Berlin. (Paul Cassirer.)

Baron von Hadeln has already proved himself a scholar of uncommon insight and sureness of judgment in his two lately published and important works treating respectively of the drawings of Tintoretto and Titian. In the present volume which forms a companion to them, he groups together in a not less authoritative manner the extant drawings of Venetian artists of the Quattrocento. The series which he sets before us may be regarded as practically complete so far as the major personalities of his period are concerned. Exception is, however, made in the case of Jacopo Bellini, whose enchanting series of designs contained in the London and Paris sketch-books can be adequately studied in the previously published facsimiles. He is here represented accordingly by no more than a couple of specimens of his work (Plates 1 and 2). In the case of his two more famous sons the whole of their surviving drawings, so far as the author has been able to trace them, have been illustrated. From the hand of Gentile we have six, among which are of course included the celebrated pair of pen sketches of seated orientals, in the British Museum (Plates 4 and 5), as well as the two beautiful portrait busts in chalk at Berlin (Plates 6 and 7). Of great interest, too, is the less familiar pen drawing of a professional composition in architectural setting (Plate 9), in the Uffizi; while to the author is due the identification of a slight but brilliantly suggestive sketch of a similar subject (Plate 8) in the collection of the Duke of Devonshire, in which in amazingly prophetic fashion the spirit of Canaletto is foreshadowed.

The supremely fine series of drawings by Giovanni Bellini represents an achievement of constructive criticism for which high praise is due to the author. Here was an edifice of which the very foundations had scarce been laid, and for which the material to hand was both scant and disordered. The fabric which has been raised is one of rare beauty and distinction, disclosing intimate aspects of Bellini's genius that are but seldom revealed in his pictures. The number of drawings which are with confidence assigned to the master does not exceed the small

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total of eighteen (a not inconsiderable proportion of which are here for the first time identified). Yet so varied are they both in medium and content, and so wide a period of the painter's career do they cover, that they reflect with surprising comprehensiveness the riches of his intellectual and artistic endowment. In the superb group of pen drawings we see the artist creating forms comparable in their austere grandeur to those of Mantegna. It is an austerity, however, tempered with a humanity that is all his own, serving to differentiate the work of the younger artist from that of his elder contemporary and brother-in-law as the New Testament from the Old. The finished studies of single heads in chalk or silver point, form also a series of incomparable beauty. One of the rarest indeed of Baron von Hadeln's discoveries is the *Head of a Youth* (Plate 70), formerly attributed to Lotto. Here is evoked a haunting image of pagan loveliness that brings us as near perhaps as any work of the Renaissance to the spirit of Greek marble.

Among the Bellinesques, we have the noble *Head of St. Jerome* (Plate 74) and two landscape sketches (Plates 76 and 77) of great beauty by Cima, and from the hand of Basaiti the study of a *Youth laid out upon a Tomb* (Plate 81), one half hesitates whether in sleep or death so tenderly, so lovingly has the artist touched the lifeless limbs in their last repose. Of the two great artistic entities falling outside the Bellini group, Antonello and Crivelli, a single drawing apiece is all that fate has left us. Each is, however, at once a masterpiece and eminently characteristic of the painter. Antonello is seen to perfection in the finished and singularly beautiful *Head of a Boy* (Plate 53), of the nature of a cartoon and no doubt intended for one of the exquisite small portrait panels with which we are familiar. Admirably typical of Crivelli, too, is the formidable likeness of *St. Peter* (Plate 3), exhibiting as it were an allegory of the metamorphosis of life into pattern, in lines of stupendous concentration and power. The last important group included in the volume consists of some two score drawings by Carpaccio, the sole Venetian artist of the period with whose studies time has not dealt grudgingly. This maker of charming pictures is not, as might well be expected, to be seen at his best in his figure drawings. They are for the most part comparatively monotonous in character, his forms being reduced to little more than silhouettes. They are as a rule, too, somewhat clumsily executed in a formula of coarse strokes in a vertical direction. Exceptional, however, is the finely designed and attractive *Portrait Head* (Plate 15) from Christ Church Library, Oxford. It is in his studies of compositions, whether in pen or chalk, that he excels. In such drawings as the exquisite thumb-nail sketch for the *Dream of St. Ursula* (Plate 12), the *Triumph of St. George* (Plate 21), the *Concert* (Plate 33), and the *Adoration of the Kings* (Plate 49), we surprise the artist in his happiest vein at work upon designs for the pictured legends with which he so well knew the way to enchant us. *St. Jerome Reading* (Plate 24) appears to have marked Bellinesque affinities, and it may perhaps be questioned whether it has been justly assigned to Carpaccio. It may also here be noted that the charming *Portrait Head of a Girl* (Plate 85), attributed by Baron von Hadeln to Previtali, has been associated by its owner with the sitter in the Dorchester House *Portrait of a Lady* by Lotto, included in the recent exhibition of pictures by old masters in the galleries of Messrs. Agnew.

SIR CLAUDE PHILLIPS. BY SIR CHARLES HOLMES.
EMOTION IN ART. By CLAUDE PHILLIPS. Edited by MAURICE W. BROCKWELL. 283 pp. + 20 pl. (Heinemann.) 15s.

Tacitus in a noble passage laments the impossibility of recording the peculiar genius of a dead orator. The rare gifts of the late Sir Claude Phillips were in like manner liable to oblivion, because they had with very few exceptions been devoted to the service of a great daily newspaper. The little series of "Select Orations" which compose this memorial volume, cannot of course illustrate the countless ramifications and minor activities of that singular intellect. But to those who knew him they will speak with the man's very voice and accent. They sum up for us and for posterity the guiding motives and the capacities which gave to his criticism that unique personal note which we associate with his name.

Emotion rightly figures in the title, for with Claude Phillips emotion in the presence of works of art, if not the one thing needful, was at least the chief thing. Having much of the musician's temper, he never forgot the profound impressions made upon him by the operatic and orchestral performances which he attended in youth, impressions which to the very end of his life he was eager to renew and to strengthen. If his ear was quick to respond to the attractions of organized sound, his eye soon became no less quick to respond to the attractions of form and colour. And to this second appeal of the senses he was able to add all those subordinate, but delightful extensions which travel, wide reading, deep thinking, and a marvellous memory provided. As he himself says of the poets' imagery "round that sublime image thus definitely conjured up there are projected—ever greater if ever dimmer as they go, until they reach infinity—concentric luminous rings of imagination, enlarging the vision of solemn beauty by all that

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it calls up, and, consciously or unconsciously, carries with it in the brain of the creator."

Of this kind was Sir Claude's critical equipment. Beginning with an eagerness to enjoy, it carried with it the capacity of expanding that enjoyment, and the memory to retain the whole sequence of impressions so produced. Almost all the papers by which he chose to be represented in this book, disclose when analyzed a similar framework. First the strong, emotional impression of some particular quality in art, and then the development of the theme along historical lines, enriched by every illustration which his memory could find in its ample storehouse. It was by this immense command of emotional analogy, rather than by any system of technical or chronological measurement, that his critical powers were developed, so that where historians and archivists might be labouring slowly and with hesitation, he with a glance could often anticipate or correct their conclusions. And with the disinterested sincerity of attitude which resulted from reliance upon his own emotional reaction to works of art went another quality, sympathy with the mystical element in man's nature, a sympathy which a slightly cynical pose was perhaps intended to hide from the world, but which was plain enough to his friends, and to those who remembered such articles as those upon " The Adoration of the Lamb " at Ghent. It is good that these things should be preserved. The choice he made from his own writings has given us the real Claude Phillips: his editor has done his share with tact, and the book is thus an almost perfect record of one of the most remarkable intelligences of our time. Yet to those who did not know him it can never quite convey the almost paralyzing acquaintance with the languages and literature, the art and the music of civilized Europe, which his conversation revealed, as it cannot convey the kindliness, the humour and the joy in life which endeared him to his many friends.

Die Kunstliteratur. By JULIUS SCHLOSSER. xvi + 640 pp. Vienna. (A. Schroll.) 24s.

This monumental work, an indispensable aid to research in every department of the history of art from the early middle ages to the end of the eighteenth century, is the result of reading not only wide but deep, and of study both comprehensive and critical to an almost incredible degree. It is far from being a mere list of books and treatises classified by subjects; it is also the critical history of their development one from another, and consequently the history of the various disciplines, theoretical, æsthetical, technical, or purely historical and topographical, the progress of which the immense mass of literature passed in review by Professor Schlosser was intended to assist. It is no mere compilation, but bears evidence on every page of the strong personality and independent judgment, as well as the encyclopædic learning, of its author.

This single compact volume represents in a revised form the publications originally issued in ten parts, chiefly during the War (1914-1920), by the Akademie der Wissenschaften at Vienna under the title *Materialien zur Quellenkunde der Kunstgeschichte*. It deals avowedly with Italian art more completely than with that of any other nation; in fact, a close inspection of the list of contents reveals that the sections dealing with the literature of art in other countries (pp. 226-250, 425-446, 547-562, 581-587), are comparatively brief interpolations in what is mainly a guide to the study of the architecture, painting, sculpture, theoretical literature and artistic topography of Italy. The last-named subject is handled with such astonishing thoroughness and a knowledge so unequalled of obscure local literature that the corresponding sections dealing with the Netherlands, Germany and other countries look, it must be confessed, a little meagre in comparison. It would be impossible, without far exceeding the space allotted in this magazine to reviews to do more than indicate in general terms the character of this outstanding production of Viennese scholarship. C. D.

The Architecture of Humanism. By GEOFFREY SCOTT. 2nd Edition. 265 pp. (Constable.) 10s. 6d.

Ten years ago was published the first edition of this book, which was recognized at once as a remarkable contribution to the incomplete science of architectural criticism. Unlike the majority of recent works on architecture—mere albums of plates strung together with a feeble thread of letterpress, and intended mainly to furnish " inspiration " in the form of copy for practitioners devoid of original ideas in design—it contained, and still contains, not a single illustration. But as a thoughtful and even brilliant study of architectural taste (in the Italian Renaissance) it stands alone, hence the appearance of a second edition. The author has made few alterations in his work, which remains a model of concentrated, logical, often convincing and sometimes provocative argument, but in a short epilogue he looks back on his book and considers certain criticisms that have reached him since it was first published. He insists that it is not to be taken primarily as a defence of Baroque, but rather as an explanation of the spirit of Renaissance architecture as a whole. He quotes one admirer who stated at a public meeting that he had read *The Architecture of Humanism* fourteen times and found it " a tiresome book." Tiresome it certainly is, for Mr. Scott is continually making unwonted demands on our brains and asking us to get rid of all

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preconceived ideas, especially all ideas that originate in Ruskin; but modern architecture has long suffered from lack of clear thinking, and philosophic criticism such as Mr. Scott provides is a health-giving tonic. In most schools of architecture to-day young students attend lectures on "The Theory of Architecture," a new subject of study already furnished with text-books and rules, but difficult to handle because of the changeable and uncertain trend of current architectural taste. To those teachers who are striving to formulate some stable basis on which specific principles of taste may be founded Mr. Scott's book may be commended, for, whatever we may think of his conclusions, he shows us how to analyse, how to discriminate, and how to think for ourselves. M. S. B.

Roubiliac's Work at Trinity College, Cambridge. By KATHARINE A. ESDAILE. xvi + 42 pp. + 20 collotype plates. (Cambridge University Press.) 7s. 6d. net.

It is strange that the extremely interesting series of ten portrait busts by Roubiliac in the library at Trinity College, Cambridge, should have waited so long for any adequate publication. They are illustrated here in excellent collotypes with a most scholarly accompanying text by Mrs. Esdaile, who has added materially to our existing knowledge of the sculptor; and the book, which is a very attractive one and not expensive, includes plates of the statue of Newton, perhaps Roubiliac's most famous work, and of two fine busts in the ante-chapel of the college.

The growing taste for the baroque has made it easier to appreciate Roubiliac's work; he was a sculptor of great technical achievement and considerable imagination, although Mrs. Esdaile is perhaps inclined to raise him to a loftier place in the hierarchy of art than most critics would accept. But one cannot help wondering what his reputation would have been to-day if he had stayed in his native France instead of coming to England. E. M.

Chats on Wedgwood Ware. By HARRY BARNARD. 260 pp. + 59 pl. (1 in col.). (Unwin's Chat Series, No. 24.) (T. Fisher Unwin.) 9s.

This book, by its title, makes no pretentions to be taken too seriously. It is, however, much above the average of books of this type, and being written by one who has for long been associated with the firm of Wedgwood, it will serve as a very useful handbook to collectors and to any who are interested in this kind of pottery. It not only recounts in a readable manner what is already generally known, but adds to our knowledge much that has not been published before and corrects many misconceptions. Mr. Barnard points out, for instance, that the "cauliflower ware" and other wares with a bright green glaze often attributed to Whieldon were invented by Wedgwood and only after he had given up partnership with Whieldon. Wedgwood on the other hand was not the maker of the large earthenware busts and figures, resembling those of Enoch Wood, with painting in enamel colours, which have hitherto been ascribed to him; no moulds for them exist at Etruria, and the mark stamped upon them must be that of one of the many other potters of the same name (we may add to Mr. Barnard's arguments that these particular models do not occur in the black basaltes body in which also they would surely have been turned out if they had been made at Etruia). The illustrations as well include much new material, such as reproductions of pages from the working pattern books and of the original illustrated catalogue of Queen's ware. The portrait of Sterne now also, we believe, reproduced for the first time, is among the best models of this class turned out at the factory. The book is well arranged and indexed and may be recommended as a very convenient manual. B. R.

LETTER

"INGRES TO CÉZANNE."

SIR,—In a notice of the French pictures at the Independent Gallery, Mr. Geoffrey Webb in your June issue raises an interesting point. Referring to a small landscape by Corot, he says that a good romantic Gauguin suffers in comparison with a Cézanne near by, whereas the Corot, despite its romanticism, holds its own as "the romanticism is inseparable from the stuff of the picture's merit; it is implicit in the vision of the painter, not an adventitious romanticism."

Mr. Webb asks: "Is it entirely a difference in the quality of mind of the respective painters? Or has the nature of romanticism changed during the length of the nineteenth century and become a more purely literary phenomenon, impossible to be anything but a blemish on a painter's work?" It seems that the latter suggestion meets the case. It is a change in the general mental attitude of us all which had already begun to take effect when Gauguin painted the *Deux Nus*.

The change in us is due, either to new environment which has brought out mental characteristics which favour thought first (classic) rather than emotion (romantic), or to a natural rhythmic swing from the latter to the former type of mental activity; possibly to both influences. Baudelaire, who was a first-rate intuitive psychologist, felt this relationship between these types of mental activity and artistic expression, for he writes (Salon 1846 *Curiosités Esthétiques*, p. 85), "Le romantisme n'est précisément ni dans le choix des sujets ni dans la vérité exacte, mais dans la manière de sentir." And again ". . . le romantisme ne consistera pas dans une exécution parfaite, mais dans une conception analogue à la morale du siècle." It is because romanticism is not at this moment "analogue à la morale du siècle," that there seems a falsity about pictures, even faintly redolent with it. But this no doubt will change again.

Yours faithfully,

ALFRED THORNTON.

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* *Although the members give on their respective subjects invaluable assistance to the editor they are not responsible for the general conduct of the magazine.*

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Philip IV. Here identified as by Velazquez. Canvas, 61 by 51 cm. (Messrs. Duveen Bros.)

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VELAZQUEZ AND PHILIP IV

BY AUGUST L. MAYER

THE œuvre of Velazquez has been enriched in the course of the last twenty years by a relatively large number of authentic pictures belonging to the artist's early Sevillian and Madrid periods. But very few paintings representing the later periods have reappeared. There is still no trace of a long series of portraits which, according to the earliest biographies, were painted during Velazquez's second Italian journey. We can demonstrate by means of old copies of portraits of Philip IV that many more portraits of this royal patron of the great Spanish genius have been lost than a comparison with the number of works catalogued by Pacheco and Palomino betrays. In these notes we cannot, of course, reconstruct all that part of the artist's artistic career, but through a few examples we may succeed in proving the importance of the circumstance referred to, and at the same time we shall see how the pupils working in Velazquez's studio used the originals for the production of replicas.

The full-length portrait of Philip IV in the Huth Collection[1] is, so far as composition is concerned, a duplicate of a lost original which was painted not later than 1632 and which served also as a model for the half-length portrait that came to Vienna in 1632, and for the full-length one in the Hermitage. The latter picture includes the figure of the King taken from another original painted approximately between the years 1640 and 1645. Again, the Huth picture, which for many reasons I consider to be the work of Mazo, has added to the earlier composition a head painted not before 1655 and very similar to the one in the National Gallery.

The full-length picture of an armoured figure, at Hampton Court, as well as a head and shoulders of a man in a light red coat, seen some twelve years ago in the London art market, are based on a head painted a little later than the famous portrait of *Philip IV as a Hunter,* in the Prado. It may be mentioned in passing that the little dog in the Hampton Court picture is taken from the Escorial Velazquez *Joseph's blood-stained coat.* As the age of the pendant picture betrays, the Hampton Court example must have been executed towards 1640. I do not know why Valerian von Loga classifies the Hampton Court paintings as "Flemish copies."

On the one hand, we have the Fraga portrait, painted in 1644, and now in the Frick Collection; on the other, we have the late portrait in the National Gallery and the marvellous sketch in the Prado (used for the full-length portrait of the man in armour, surviving only in the studio replica in the Prado), both painted between 1655 and 1660. Between these two there has hitherto been known no portrait of Philip IV. Yet it is inconceivable that Velazquez never painted his king between the years 1644 and 1655, and it would be astonishing indeed if Philip did not sit for Velazquez very soon after the artist's return from his second Italian journey. As a matter of fact, more than ten years ago there appeared on the London market a head and shoulders which impressed me as being an unusually fine copy by Mazo after a lost original by Velazquez painted shortly after his return, about 1651-52. Continual search for the original was rewarded in the spring of the present year when I was shown a picture which came from the family of the famous maréchal Soult, who during the Napoleonic wars selected from the treasures contained in Spanish churches, convents and castles, a number of works of art whose quality testified to their new owner's good taste and shrewdness. If we compare the smaller copy with the original referred to we are at once reminded of the comparison of the Dulwich portrait of Philip, by Mazo, and the portrait in the Frick Collection. There cannot be the remotest doubt that the painting, now in the possession of Messrs. Duveen Brothers, is a genuine Velazquez. Although it has lost some of its freshness by relining and pressing, more than enough remains to represent the nobility of feeling and the unique technical equipment of the master. The execution is extremely careful without being in the slightest degree trivial. The beauty of the modelling is particularly striking. No one could fail to be impressed by the subtle combination of simplicity and majesty with which Velazquez has invested his royal patron. It may be worth mentioning that the "toison d'or" is in the case of the newly-discovered portrait visible in its entirety, and in this respect it differs from the National Gallery picture, which is certainly several years later, and from all the other known portraits of the king. The technique of the new picture closely corresponds to that of the charming head of *The Infanta Maria Teresa,* in the collection of Mr. Philip Lehmann of New York, and in my opinion the two pictures were painted about the same time, which is to say, shortly after Velazquez's return to Madrid in the year 1651.

[1] Photo. Hanfstaengl, A.M. 1052.

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GIOVANNI BELLINI'S *MADONNA AND CHILD*

BY ROGER FRY

AS far as I am aware, the *Madonna and Child* by Giovanni Bellini, which belongs to Lord Northampton, has never been published until now. In the June number of THE BURLINGTON MAGAZINE, Mr. Collins Baker, reviewing the exhibition at Messrs. Agnew's (which was organized with the object of assisting the funds of the Royal Northern Hospital), expressed his belief that this was one of the many school pieces that issued from Bellini's atelier with the master's signature. Morelli had a theory that when the master painted a work himself he signed his name with the second L a little longer than the first. This is, I think, nearly always justified by the results of independent analysis of style. The present picture conforms in its signature to Morelli's mark of authenticity. I would not, however, rely on this, did I not think that I can recognize here Giovanni's own hand. It appears to me indeed to be not only a genuine Bellini, but a very fine one. I certainly know of no pupil who had the imaginative force to have conceived, or the sensibility to have painted this. Considering how constantly Bellini treated this theme of the Madonna and Child seen in the format of a half-length portrait with landscape background, it is surprising to what an extent and by what small changes he was able each time to create an entirely original and distinctive work of art. Each one of the compositions exhales its own special and unmistakable mood—and that mood is felt as clearly in the treatment of the landscape as in the movement and expression of the figures. Here it is a mood of still serenity and calm, a moment of pause and introspection, but without regret or any trace of melancholy. It is a mood such as might well be inspired by the clear light of a closing summer day, such as he has indicated with a faithful subtlety of observation which we sometimes assume to have been the peculiar gift of the modern landscapist. What alone would persuade me to see here Giovanni Bellini's own handiwork is the marvellous discovery of how to treat the luminous flesh tones of the Child's body against the still more luminous sky, and yet to preserve without exaggeration or emphasis the full relief of the one and the recession of the other. Rarely did Bellini find a more beautiful motive, a tenderer or more intimate mood, and rarely did he find a more exactly balanced mise-en-page. The movement of the Virgin is admirable: the direction of the arm buttressing as it were the head as it is turned to receive in full the impact of the delicate light. The drawing is everywhere rather precise but never tight nor wiry. The long slim fingers of the hand make a beautiful rhythmic system, and the precision of the outline is mitigated by the subtly atmospheric modelling. The picture betrays analogies with the rather wooden *Madonna and Child* of the National Gallery. The veil and the type of face are both similar in character and belong to the period of the Frari Altarpiece, the second half of the 'eighties of the fifteenth century. It is the moment when Antonello da Messina's technique was most closely followed by Bellini, though he is here already feeling his way towards a freer and more atmospheric quality of paint.

THE ORNAMENTATION OF GREEK VASES

BY PAUL JACOBSTHAL

FOR various reasons the ornament on Greek vases has been neglected by students. Although the richness of the field has been evident ever since Riegl's *Stilfragen*, archæologists have bestowed more care and affection upon architectural than upon ceramic ornament. In the showcases of our great museums the vases turn the figures on their front towards the visitor, and little can be seen of the ornament at the sides. It is the same in the publications: it is the *picture* on the vase that is published. To give some hundreds of vases in the museums of Europe a turn of ninety degrees and to explore the new world of Greek form thus revealed, has been a pleasant experience and a fruitful one in many ways. Our stock of Greek forms has been vastly enriched, and we have acquired a mass of magnificent dated material for the history of ornament: for thanks to the work of Furtwängler, Pottier, Beazley and others, we can now date Greek vases in the period concerned—550 to 350 B.C.—to five or ten years. It has thus been possible to write the history of ornament in the most important period of Greek art; to show the same artistic purpose manifesting itself in ornament and in picture; and often to associate particular types of ornament, almost signature-wise, with particular ceramic groups, work-

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Madonna and Child, here identified as by Giovanni Bellini. Panel 72.4 by 57.8 cm. (The Marquess of Northampton)

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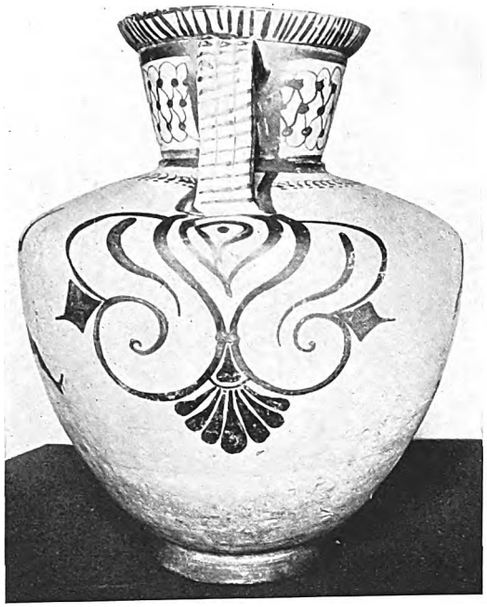
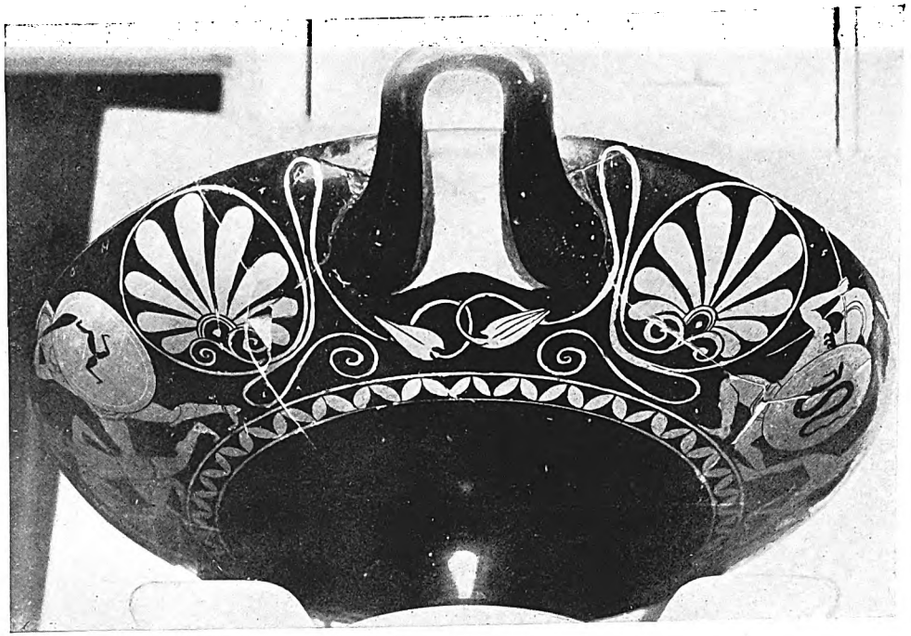


A—"Samian" Amphora. (British Museum; A 1311)

B—Attic black-figured Amphora, signed by the potter, Exekias. (British Museum; B 210)



C—Red-figured Cup, attributed to the painter, Oltos. (British Museum; E 17)

D—Red-figured Cup, attributed to Duris. (British Museum; E 55)

Plate I. The Ornamentation of Greek Vases.

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shops, masters. All we can do here, naturally, is by means of a few select examples to give the non-specialist some idea of a few of the more important results.

In Creto-Mycenean and in geometric pottery the human form as yet plays little part. The whole body of the vase is often covered with ornament: in Crete representations of fauna and flora of sea and land; in geometric, well thought-out systems of abstract non-natural ornamental rhythms carefully adapted to the structure and articulation of the vase. Then myth, and its pictorial expression gradually become supreme and drive ornament back to subordinate though structurally important parts of the vase. Ornament persists in bands on the base and neck of the vase, but above all in the spaces under the handles. While the bands merely ring the changes on a limited and not very interesting repertory of forms, the handle ornament is a very mirror of every conceivable ornamental possibility—wonderful in its Greek respect for tradition, wonderful also in the wealth and imagination which it exhibits within the confines of law. In the ripe archaic period —the sixth century B.C.—the amphorae—two-handled vases for holding wine or oil—are the chief vehicles of handle ornament. Plates I, A and B show how these vases are decorated for four points of view. The first, in the British Museum, belongs to the so-called Fikellura class and was made about 530 B.C., probably in Samos. The execution is easy and light-hearted, but the sense of style behind the decoration is unerring. PLATE I, B, also in the British Museum, is by the potter Exekias, who is known from several signed pieces: he worked at Athens from 550 to 530 B.C. A comparison of the two shows the peculiar position of the Fikellura vase in archaic Greek vase-decoration. The figures (barely visible at the edge of our photograph) and the ornament alike float free in the space, whereas in the Exekias amphora the lowest zone is bound round by typical motives which provide a pedestal for the figures and set a clear limit to the sphere of the handle-ornament. The handle-ornaments differ both in form and in spirit. In PLATE I, A the spring of the handle has a kind of floating cushion beneath it—two volutes with their backs lightly touching; connected at the points of contact by a clasp and an axillary palmette; forming an S-shaped curve and touching the corners of the handle-junction with their ends. But a description like this does not exhaust their content: they behave as if organic, and this organic impression is strengthened by the livingness of the lines as they swell up and swell off, especially the internal lines, while at the same time it is weakened if not annulled by the symmetry of the composition as a whole and by the greater abstractness of the filling-elements. In the decoration of contemporary drinking-cups we find animals' ears stylized in just the same way. Such creations belong to a realm intermediate between organic and inorganic, and are members of a peculiar and very important category invented by the Greeks. No greater contrast can be conceived than the spirals of the Exekias vase. They roll in strictest symmetry from left and right of the handle-spring, naked, without filliny, hard and clear as mathematical symbols.

With the drinking-cups, PLATES I, C, D, we pass the critical year of ripe archaic pottery. About 530 a radical change takes place in technique, in style, and in spirit. Hitherto figure and ornament were black silhouettes on the clay-ground of the vase: now they are reserved, against a black background, in the light colour of the clay. Hitherto the tight black silhouettes, enlivened and enhanced by discreet incision, were kept in check by those cramping representational laws which govern all primitive art: but now we have the figures pressing out towards us from the background, and a fanatical struggle towards perspective and observation of movement, towards the representation of momentary phases, towards wild naturalism and the building of archaic bonds. In the ornament also we have new forms and a new spirit. The meagre flora of palmettes and lotus-buds, inherited from the Orient and dominant in the archaic period, is enriched by new floral forms more vigorous and closer to nature, and the Exekian spirals, which look as if they had been constructed with the curvilineal, give way to new, self-willed, revolutionary rhythms. The drinking-cup is now one of the chief vehicles not only of the new kind of picture, but of the new kind of ornament. PLATE I, C is a cup by the painter Oltos, from the very earliest period of the red-figured style; PLATE I, D a late work of the prolific Duris, some thirty or forty years after. In the Oltos cup great palmettes are lodged at the sides of the handle with tendrils winding round them and sending out shoots—in a loop-rhythm which is characteristic, in its baroque elegance, of the over-ripe archaic period—towards the middle, where they end in buds and cross. In the Duris cup, on the other hand, the centre of force is below the handle. The central axis is emphasized by the larger, upward palmette, and the smaller, downward one. From this floating centre tendrils swing out beside the handle towards the rim of the cup, enclosing palmettes and supporting buds. Here also there is no lack of free, adorning fancy: but there is not that touch of caprice which one found in the Oltos cup: we have now reached

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the period of the Aeginetan sculptures. The tendency to archaise visible in the figure-work of Duris' latest phase can be traced in the structure of the ornament as well: but that is beyond our present purpose.

Ten years later and we come to the stamnos (mixing-bowl) by Hermonax in Munich [PLATE II, E], a work of the earliest classical art, not far now from the Ludovisi and Boston "throne." The pictures represent on one side the "adoption" of Erichthonios (Gaia who bore the child presents him to Athena in the presence of Hephaistos the father), and on the other Zeus, enthroned like a cult image, with the cup-bearer Nike beside him. The Erotes (there are two others, not figured here, at the opposite handle) belong, by virtue of their observant looks and the music they make, to the sacred acts depicted: but at the same time they are attached to the ornament, they grow into it with their arching wings. The forms of the ornament, with the equilibrium between the spiral rhythms, which still recall the archaic manner, and the lively and fantastic palmette-flowers, are very characteristic of the position of the painter on the verge of the ripest archaic and the earliest classical art. The combination of human figure and vegetable ornament is of great importance in the history of art. We are accustomed to take it for granted because it meets us at every turn, after Pompeian decoration and the revival of it in the Renaissance. But we must realize that the tendrils upon which the Erotes have settled are not "ornament" for the Greeks—what after all is ornament?—but a piece of living vegetation, landscape.

The aryballos (jug) [PLATE II, F] is a good half-century later, from the workshop of Meidias, who was active in the last two decades of the fifth century. The style of his pictures is harmonious, graceful, and slightly affected, and the ornament corresponds. Its statics are new to us: it does not hang from the handle, and does not float, but is built up from the ground: this becomes steadily commoner in the second half of the fifth century. The fundamental forms of tendrils, spirals, palmettes, are the same, in principle, as at the beginning of the century: but a glance at the Duris cup [PLATE I, D] is enough to show that the attitude towards the organic has changed and new dynamics have come in. In Duris, powerful form at rest, the flow of the tendrils quiet and restrained: here commotion and disruption, with the leaves flaring up like rockets: the contrast between the age of Marathon and the age of the Peloponnesian War!

Another half-century later [PLATE II, G], the ornament of an Attic aryballos not long since acquired by the Louvre. The figures, deities of Eleusis, are applied in high relief, the tendrils in low relief, and the relief gilded. The technique is significant of the time: the taste for painted vases is now declining. Just because the main lines of the composition are so like those of the Meidian aryballos, the difference is all the more noticeable. On the ground is a two-leaved acanthus chalice, out of which the tendrils rise, and at several points at the sides we see little leaflets of the same new species springing from the tendrils. The acanthization of archaic Greek tendril-ornament is an interesting phenomenon which has already been carefully studied. The process, which begins in the middle of the fifth century, earlier in architectural ornamentation, more hesitatingly in pottery, is a very complicated one. It is not that the acanthus—a kind of thistle which grows wild and freely in the south—suddenly came to be "represented": there was no reason, religious or other, for such representation. What happened was that certain definite forms of palmette leaf were finally assimilated completely to the natural object, after long developing in that direction of their own accord. It is the most important stage in a process which had begun, though timidly, a hundred years before—the *naturalization* of an ornamental flora adopted from the East and gradually divested of its vegetable content and its original symbolism. In our aryballos the new age also reveals itself in the splitting of the palmette into two half-palmettes and in the S-curve of the palmette-leaves: the thick ends of the leaves no longer fall according to the law of natural gravity, but spring back at the tip. The general character of the ornament is sparse, elastic, and highly elegant, without the archaic life and sap, but more organic and less draughtsmanly than in Meidias.

The last phase of the handle-ornament in Greek vase-painting—which died out towards the end of the fourth century—may be illustrated by PLATE II, H, the side-view of a well-known Tarentine amphora, with a picture of the Underworld, in Munich. In South Italian vase-painting of the fourth century there are two sharply contrasted kinds of ornament. There is, first, the symbolic decoration of the neck of the vase—female heads, hovering Erotes, mythical figures, and tendrils and flowers drawn in the liveliest manner with bright colours and perspective: a continuation of a development which gives its first signs at the end of the fifth century. Secondly, on the body of the vase, under the handle, we find an ornamentation which offers stout resistance to all advances in the direction of tridimensionality and of greater wealth and freedom; beyond doubt from the conviction that the body of the vase—the flat

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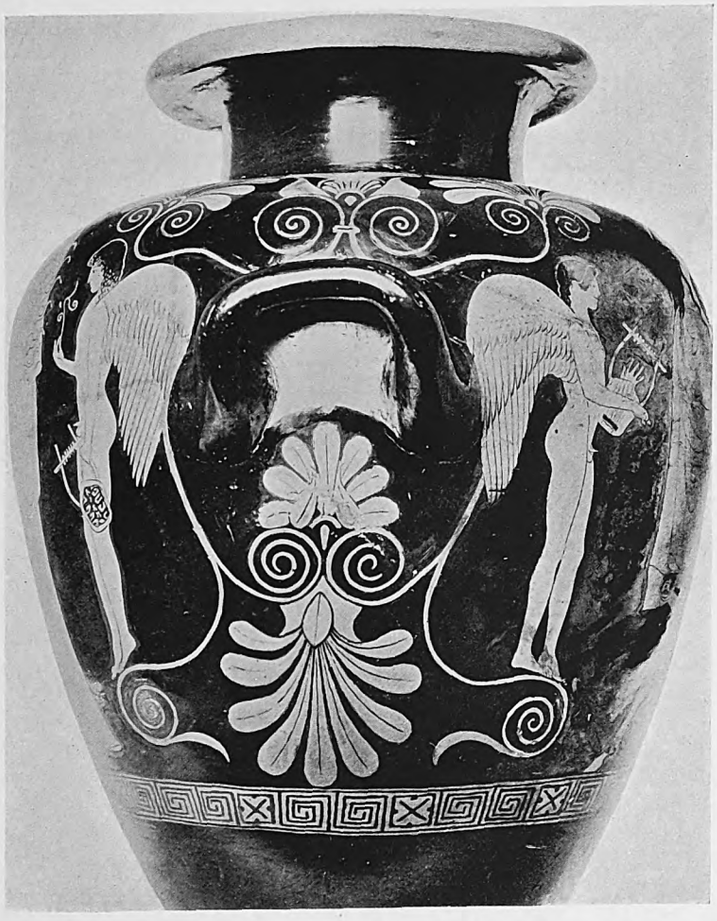
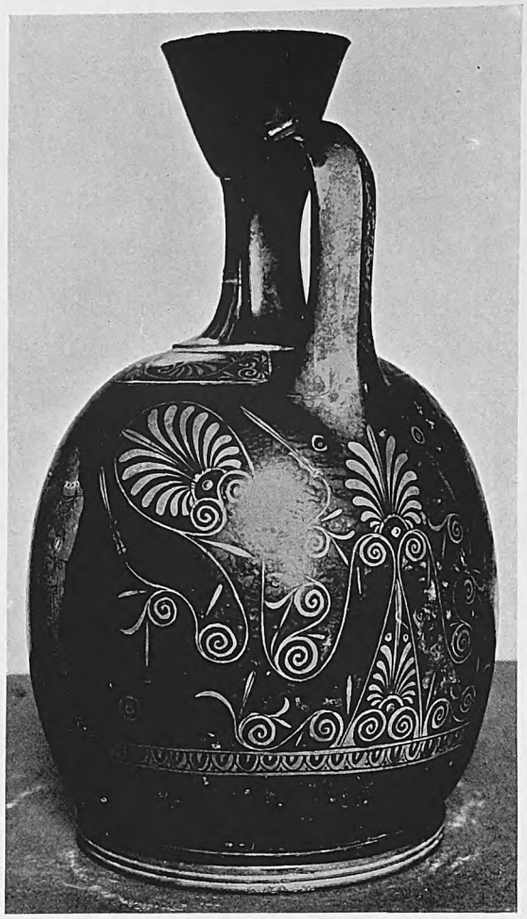


E—Red-figured Stamnos, attributed to Hermonax. (Munich Museum; 2413)



F—Red-figured Aryballos; school-piece by Meidias. (British Museum; E 698)

G—Aryballos with figures in relief. (Louvre)

H—Tarentine Amphora. (Munich Museum)

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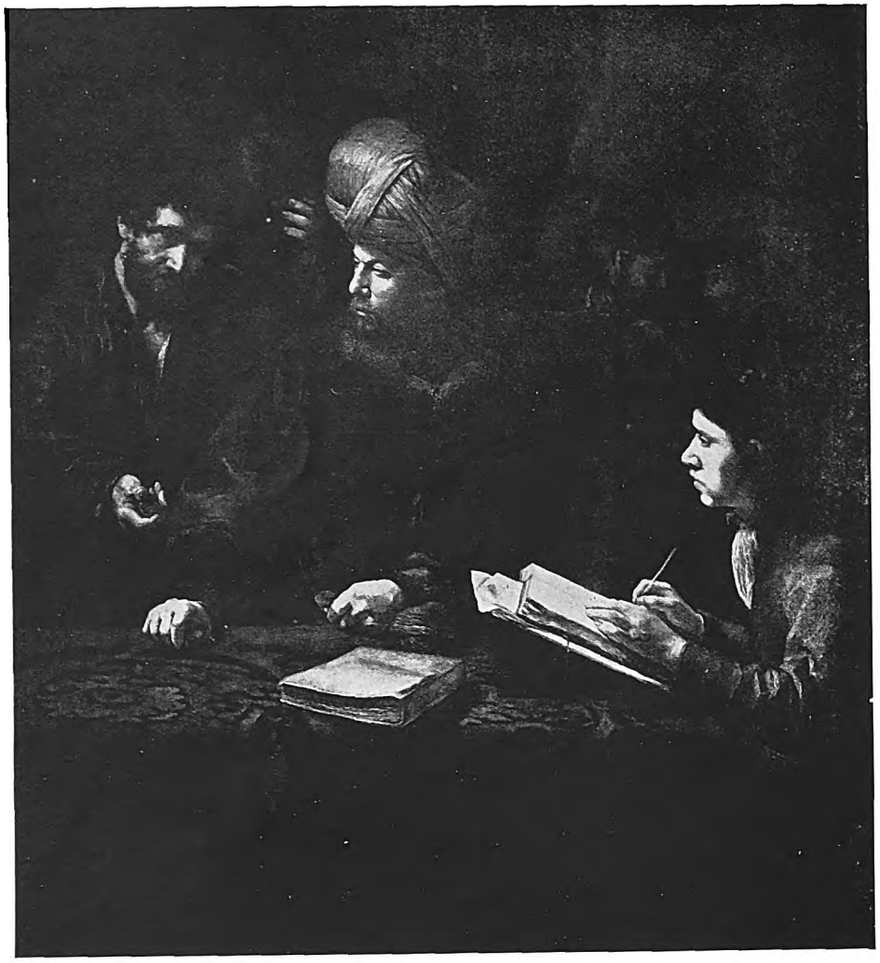

A—The Labourers in the Vineyard, here attributed to Johannes Victors. (Staedel Institute, Frankfurt)

B—Joseph interpreting his dreams to his family, by Johannes Victors, 1651. Canvas, 1.73 m. by 1.68 m. (Messrs. Van Diemen and Co., The Hague)

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surface effect being already somewhat disturbed by the arrangement of the pictorial figure-composition in a number of tiers, and by the strongly spatial effect, inspired by monumental painting, of individual figures—required a decoration at structurally important points which would strengthen the impression of a flat even surface. Thus our Munich amphora [PLATE II, H] has not a single new-fashioned motive (in other vases there is occasionally a slight acanthization, or a lone bell-flower), and the composition is firm, severe, and compact. Novelty and promise there is, but in other features: less in particular motives, such as the pointed arch in the circumscribing tendrils, which appears in ornament for the first time, than in the total effect. Trying to understand the structure and the composition, one discovers that it is no longer the course of the tendrils, but the position and direction of the palmettes that conduct the eye. This is seen most clearly in the lower row, where the lateral palmettes are attached to the bounding-line of the central palmette by only the lamest of connecting lines, which might be absent indeed for all the difference they make. Most striking of all is the density of the space-filling. It almost makes one think of the proverbial *horror vacui* in archaic ornamentation. It would be wrong to interpret this as a symptom of the decline of pottery and ceramic ornament: it is in fact something highly positive—a new flat-surface style: on vases, moreover, which in other parts, as we saw above, use the spatial, strongly vegetable type of Hellenistic ornament. This development reaches its final term in Etruscan vase-painting, which is usually despised as a mere manifestation of decadence: there we find even the South Italian Greek models of the three-dimensional type translated into a flat carpet-like style not without charm and most important for the history of ancient ornament.

THE AUTHOR OF A SO-CALLED REMBRANDT

BY C. HOFSTEDE DE GROOT

THE picture on PLATE I, A has been ascribed to Rembrandt over a long period, even by such well-known engravers as Ravenet, W. Pether, B. Smith, Fittler, and M. A. Picot, by such famous collectors as Henry Isaacs, King William II of Holland, and Munniks van Cleef, and by such celebrated art critics as John Smith (No. 116) and Vosmaer (p. 347 and 555). But since the publication of Dr. von Bode's *Studien zur Geschichte der holl. Malerei* (1883) it has lost its glamour as an original and fine work by the master and has been banished into the group of pictures by his unknown pupils. I myself have for long believed it to be by the same artist who painted both the *Christ blessing the Children*, in the National Gallery (recently given in THE BURLINGTON MAGAZINE to Nic. Maes by Dr. W. R. Valentiner and Dr. A. Bredius), and the *Ecce Homo* at Budapest, hypothetically ascribed to Leendert Cornelisz van Beyeren by the last-mentioned critic. In the sixth volume of my *Catalogue raisonné* (p. 468 of the German, p. 11 of the English edition) I have abandoned this attribution, and since I have seen the picture hanging in the Städelmuseum in a more favourable position, I believe to have hit upon the name of the real author, Johannes Victors.

It is especially by comparing it with a picture representing *Joseph interpreting his Dreams to his family*, in the possession of Messrs. Van Diemen & Co., of The Hague, that I came to this conclusion. This picture, which is signed in full and dated 1651 in the left-hand corner, shows the same style of painting and the same scale of colours, which Vosmaer praises so highly in his description of the Frankfort picture:

> il est peint largement, mais sans beaucoup d'empâtements. Le coloris est vigoureux et pourtant un peu retenu: L'harmonie consiste dans le tapis rouge à fleurs foncés, le vert bronzé, le brun bronzé des habits et dans le brun verdâtre du fond.

All these characteristics appear in the Van Diemen picture. The costumes are coloured with discretion but with variety, and have, in common with the background, numerous olive green and olive brown tones. Vosmaer continues:

> Les mains sont près que sans couleurs et en des tons brun bistre et d'une grande beauté. Tout l'ensemble en un ton neutre et mineur frappe peu, parce qu'il est simple et d'un effet tranquille.

These expressions are very applicable to the *Joseph interpreting his Dreams*, which contains an unusual number of beautiful and carefully drawn hands. Very typical also is the strongly lighted profile head of the young scribe on the right in the Frankfort picture, and the comparison is striking between it and one of Joseph's brethren who stands behind his father and the kneeling sister. The three labourers conversing in the half-tones of the right background, compared with the two groups of brethren in the background of the other picture, are very convincing. A similar arrangement of background figures behind a strongly lighted principal figure is repeated in several pictures by Victors. The Lord of the

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Vineyard seems to have been painted from the same model as the Jacob in the picture at The Hague.

A curious fact is that this picture, if my attribution prove to be correct, is the only known New Testament subject now existing by Victors. As Dr. C. Müller observed to me in conversation, all his other Scriptural subjects were taken from the Old Testament or the Apocryphal books. In old inventories and sale catalogues, however, there are found a certain number of New Testament subjects, though far less numerous than the Old Testament ones. I found mentioned one or more pictures of *The Annunciation, The Salutation, The Madonna, The Adoration of the Shepherds* and *of the Magi, The Rest on the flight into Egypt, Christ and the Woman of Samaria, Christ as the Gardener,* and *St. Peter healing the Cripple.* Victors was one of the pupils of Rembrandt, who in most of their pictures followed the early style of Rembrandt's life-size Biblical pictures. His colouring is bright and there is an abundance of light on the whole surface of his composition. The *Joseph interpreting his Dreams,* dated 1651, and the *Labourers of the Vineyard,* which, if by Victors, must be of nearly the same period, prove that he acquired at that time a less vivid but more harmonious scale of colouring and a more concentrated manner of lighting the principal parts.

A PORTRAIT BY MASSYS IN THE NATIONAL GALLERY

BY C. H. COLLINS BAKER

IN 1880 the National Gallery acquired with the important Joseph Green Bequest, a *Portrait of a Kneeling Man,* now catalogued as Flemish School, No. 1081. In about 1830 the portrait was in the Aders Collection, attributed to Memlinc, but Waagen, seeing it in Mr. Green's Collection, "at Hadley, near Barnet," deemed it "one of the best portraits by Mabuse that I know and of his earlier time." In his list it comes soon after our *Marriage of St. Catherine* from the School of Geertgen, which Waagen was convinced was an early example of Quinten Massys. The portrait is well known on account of its unusual and sensitive character interpretation, and its high technical accomplishment [PLATE I, A]. But curiously enough it has never, in all these years, been placed.

I venture now to suggest that here we have a typical work by Quinten Massys, in his early or non-Italianate manner. Perhaps the principal quality of this portrait is its sympathetic psychology, its exceptional understanding of a somewhat feminine and finely-strung individuality. This particular kind of sympathy does not appear in Massys' great precursors, such as Bouts or Roger van der Weyden. Nor do we find any parallel in Hugo van der Goes, Memlinc or Gerard David. Nor, again, do we see it in the lesser men, whatever their names, of whom none has the accomplishment attained in our *Kneeling Man.* But to a striking extent we do find this sensitive psychology in a certain area of Massys' portraiture, where what has been regarded as Solario's influence is unreflected. A conspicuous example was before us recently at Messrs. Agnew's in Lord Radnor's *Aegidius,* which, when seen in reverse, as in our reproduction [PLATE I, B], bears a curious resemblance to our portrait. Other examples are found in Quinten's pictures in Brussels and Antwerp. In the Brussels *St. Joachim dedicating his property to the Church* [PLATE II, D], and in the companion picture of the *Rejection of St. Joachim's Sacrifice,* Joachim and the young man seen between the High Priest and Joachim [PLATE II, F], both share the fine-drawn, nervous temperament of *Aegidius.* In the Antwerp *Pietà,* again, we find this type in the St. John, and in most of the heads which Massys seems to have studied from his intimates (e.g., that of the High Priest), we notice the same nervous temper. It seems to me that in psychologic interpretation the National Gallery *Kneeling Man* is so clearly of the same family as to convince us that their artistic father was his too.

The temper revealed in an artist's types or characters is, as a rule, the surest clue to his individuality. But we should also examine the evidence of technique and form. I would draw special attention to the painting of the hair in the two Brussels details reproduced, in the *Aegidius,* and in our *Kneeling Man.* The same use of a thread-like line, which is so noticeable also in the presumable *Self Portrait* in the Uffizi, is very clear. I would also remark on the similarity in the hands of our *Kneeling Man,* of Joachim in the *Rejection of Joachim's Sacrifice,* and of *Aegidius.* The crooked little finger of the National Gallery picture is indeed a frequent characteristic of Massys' hands. Another conspicuous link between our *Kneeling Man* and Massys' portraiture will be observed in the drawing of the mouth and nose and chin. Comparison of these features with those in the young man in the Brussels *Rejection* panel, in the *Aegidius,* and, most significantly, in the Copenhagen drawing by

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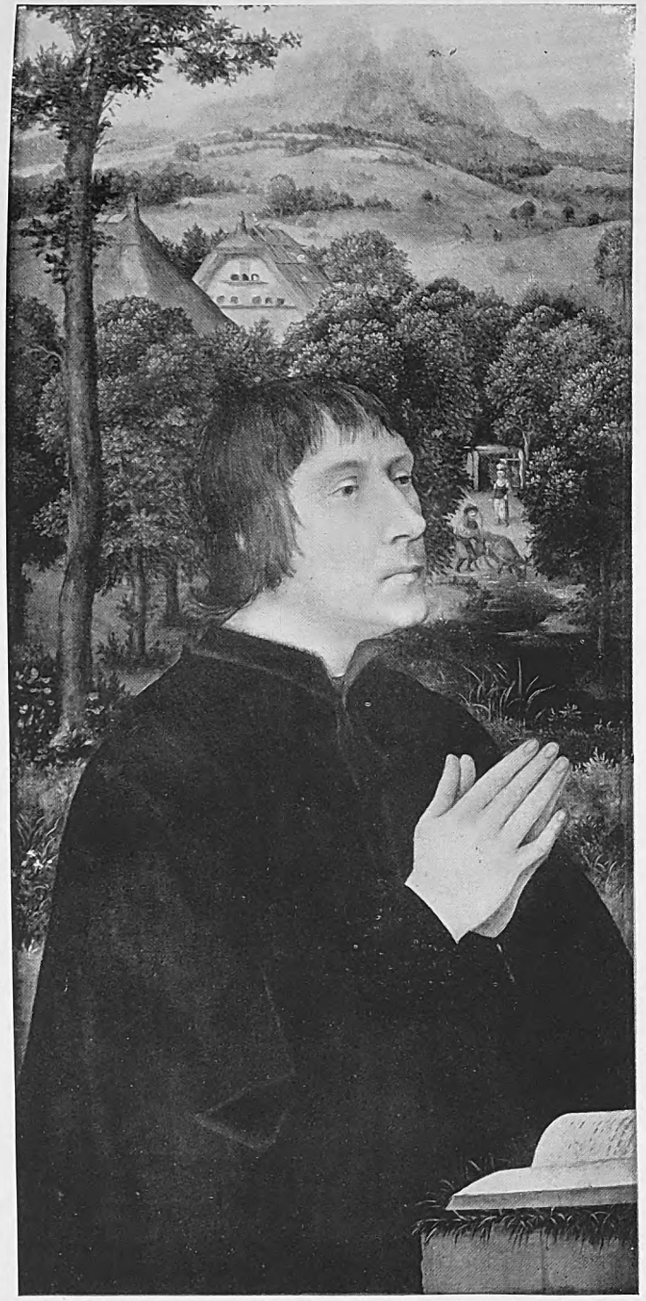
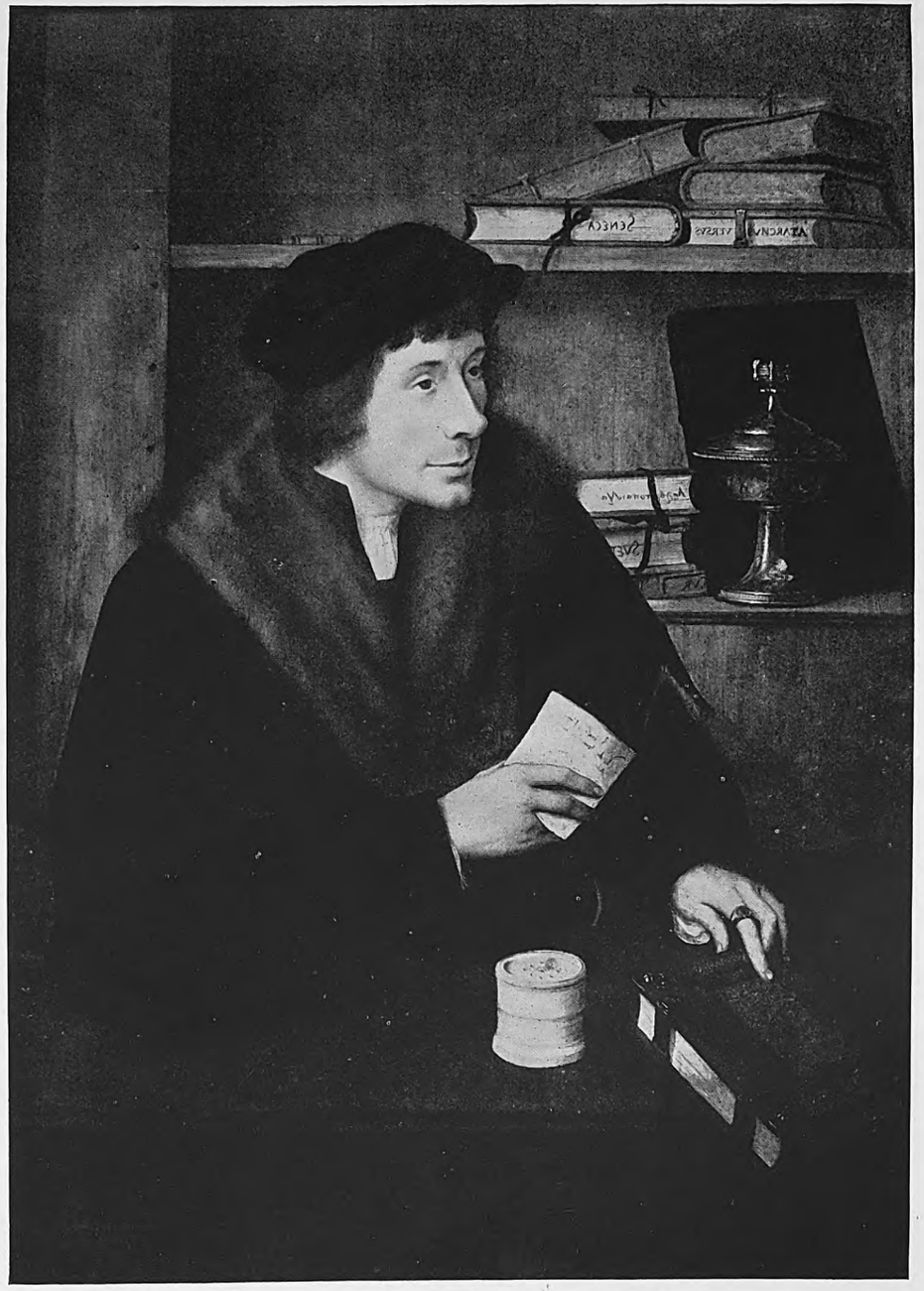


A—Portrait of a Kneeling Man, here identified as by Quinten Massys. Panel, 67 by 32 cm. (National Gallery)



I B—Ægidius, by Quinten Massys. Panel, 74 by 41.5 cm. (Lord Radnor)

Plate I. A Portrait by Massys in the National Gallery

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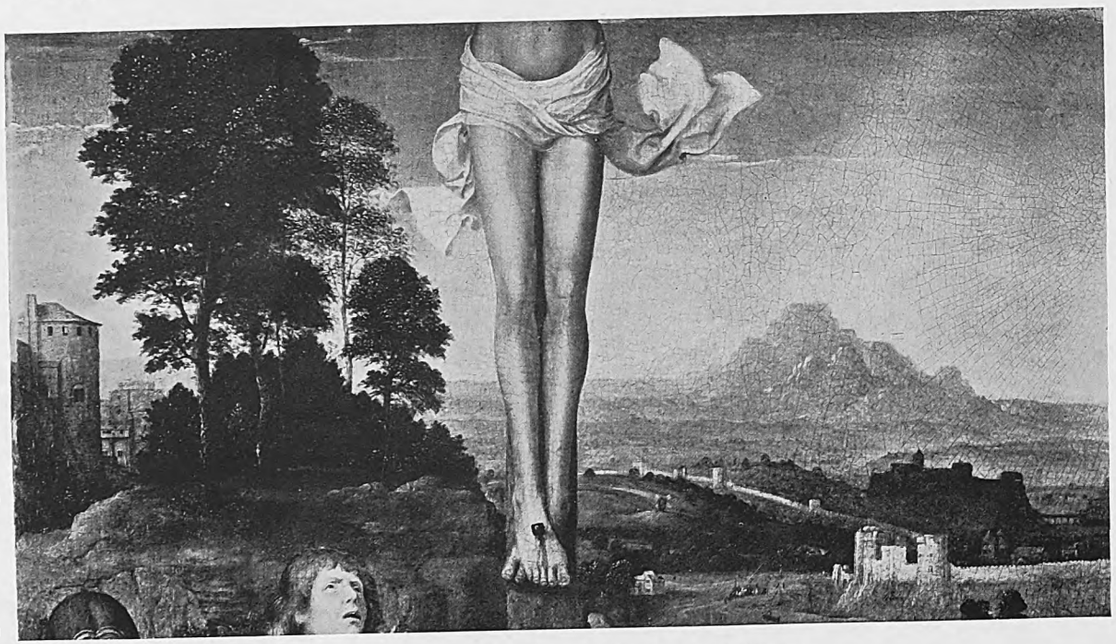
C—Detail of landscape in *Portrait of a Kneeling Man,* by Quinten Massys. (National Gallery)

D—Detail of *Joachim dedicating his property to the Church,* by Quinten Massys. (Brussels Gallery)



E—Detail of *Crucifixion,* by Quinten Massys. (National Gallery)

F—Detail of *The Rejection of Joachim's Sacrifice,* by Quinten Massys. (Brussels Gallery)

Plate II. A portrait by Massys in the National Gallery

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Massys, supposed to represent himself, to my mind reveals the same habit of eye and hand in all four works.

Lastly, we should compare the landscape of our picture with Massys' [PLATES II, C and E]. The realistic rendering of the tree on the left, with its shoots sprouting from the trunk, is specially characteristic of Quinten; compare the trees in the Berlin *Virgin and Child,* in the *SS. John and Agnes* in the Carstangen Collection, and in our National Gallery *Crucifixion*. There is, of course, a close relation as regards landscape between Bosch, Patinir and Massys. The thatched building in our *Kneeling Man* suggests Bosch, and the massed foliage, in the middle distance in touch, is very like that in Patinir's *Landscape* at Berlin. But the mountains, the distant fields, and spinneys, and the merging of the little distant figures with the landscape in our picture are in truer aerial tone than Patinir's, and closely akin to the backgrounds in Massys' *Crucifixions* in the National Gallery and the Liechtenstein Collection. Weighing all this evidence reasonably, I venture to suggest that in our long anonymous *Kneeling Man,* we really have a most typical and finely executed portrait to add to our representation of Quinten Massys.

ART IN A LIBERAL EDUCATION: THE SUBSTANCE OF A PAPER READ BEFORE THE ASCHAM CLUB, OXFORD

BY ARTHUR M. HIND

THE scope of this Paper is the place that art should take in the public school and university education of the ordinary man, and it only touches professional education in art as a side issue. The subject is confined to the graphic arts[1], though I recognize that a broader treatment, and an initial emphasis on the relation of all the arts, whether of poetry, music or painting, would offer a considerable contribution towards the achievement of educational progress in one that has been somewhat scantily served. The more this relation is considered the greater will be the chance that the graphic arts will be accorded their proper place in school or university, and not, so to speak, put "out of bounds."

In university matters I shall deal chiefly with projects and problems in Oxford, as it is with these that I am immediately concerned, but their practical discussion will disclose my general views.

In preface to my comments I will make an amateur's attempt at some definition of art: for unless my own position on this point is clear, my further remarks would hang somewhat in the air.

I confess to an ignorance of philosophy, and hesitate to trespass on the philosopher's domain. But those of us whose main concern is with the study of works of art, may, by our very lack of comprehension, help in some way towards a modification of theories, perfect and beautiful as they seem, which appear to us too isolated from the facts which they should explain.

I refer in particular to a recent essay in which Professor J. A. Smith defined *art* as a reality (or spiritual essence) behind its various manifestations, whether of poetry, music, or the graphic arts.[2] He affirmed, almost as an article of faith, that the *art* of each of these manifestations is essentially the same: governed by the same rules, and judged by the same standards: and that art in itself has nothing to do with *making* or *doing*.

If this were actually the case, I feel that the present limitation of my subject to the graphic arts would be entirely unjustified. But I cannot help thinking that Professor Smith's profession of artistic faith, even if it interprets Croce correctly, confuses rather than helps the issue; and that he is weaving theories and using words which, when tested by the light of common day, have no relation to the order of this world.

Not that I would rule out or under-estimate the spiritual element. But my very conviction that literature, poetry, and the graphic arts derive their inspiration from a common spiritual source, leads me at the same time to believe that the *art* of these things is the very factor that divides them from each other, being in its essence a property of their making, material and craft.

It is easy to use analogous terms in relation to music, poetry and painting: but such comparisons in no way establish the oneness of their arts, but merely tend to confirm the common inspiration that induces similar states of mind. Moreover, an exponent in one art (if I may now use the term in its common application to a form of material expression) may be

[1] For brevity I will use the term *graphic arts,* while including in my thoughts the pictorial, plastic and architectural arts.

[2] *The Nature of Art.* An open letter to the Professor of Poetry in the University of Oxford, by J. A. Smith, Waynflate Professor of Moral and Metaphysical Philosophy, Oxford, 1924.

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completely unable to realize or enjoy expression in another; showing, I think, that in so far as he is an artist, he *is* so, in the first place, in relation to his own material, not in reference to the inspiration behind it.

A question which naturally occurs is, in what does *art* differ from the realization of life in reference to knowledge, *e.g.*, historical knowledge?

It is generally assumed that there is no art in a bare relation of fact; but immediately this relation is enhanced by the mind of the historian throwing emphasis to evoke certain feelings in his readers—that *then* the *art* of history begins: and that analogous elements raise other forms of writing from mere writing into the realm of art.

I find it difficult, however, on logical grounds to avoid the conclusion that the very craft of writing and relating is *art*, and the very marshalling of letters as well as the arrangement of facts. I think art should be recognized in all things of material creation; that these contain less or greater spiritual value, but that there is no definite point at which one can say "here ends *craft*" and "here begins *art*" (as one might say "here ends the animal" "here begins man"). In fact, I find myself reduced to defining art in its basic essence as *craft* pure and simple.

I agree with Prof. Lethaby in regarding the mediæval view, in which life and art are inextrically interwoven, as the soundest attitude. The crafts flourish most when it is scarcely realized that *art* exists; when each man, whatever he is making, puts his heart into his work: and does all the better for not being conscious of any essential isolation in his work from the ordinary activities of his fellows. It is, in fact, the modern division of art (fine arts and what not) from the crafts, that has engendered the entirely unfortunate attitude of the Puritanic spirit towards what it has regarded as purely ornamental. It is only too clear, in dealing with art in education to-day, how strongly this prejudice is rooted in the English tradition.

But having descended to this bed-rock in definition (I can hardly descend further), I immediately try to ascend the stairs of art again, and say something more flattering on her account.

I would recognize a hierarchy of values in inspiration, thinking of art as

(1) *Craft enhanced by the spirit* (though, as craft can hardly exist without the spirit, it might be nearer the mark to say "enhanced by more or less inspiration"),

or (from another angle),

(2) *The spirit or mind of man expressing its reaction in face of things spoken, heard or seen, through the medium of poetry, music, painting, etc.*

This hierarchy of values is impressed on me by the comparative consideration of, let us say, Hollar's etching of *Muffs*, and Dürer's engraving *Knight, Death and Devil*. Each in a sense is perfect in its craft (or, as I would say, in its *art*), but one is lower or more limited in inspiration than the other.

So I deprecate as strongly as I am able the habit some artists have of ruling out other craftsmen as *not artists*. Art is more or less: it may be bad or good: it is not the exclusive gift of a chosen people.

Art then as craft I would regard in varying degrees as practically the common heritage of humanity, so that the place of art in education should be universal.

But the making of things of art in the higher forms of inspiration, whether it be in painting, sculpture or poetry, is happily not for all of us. Therefore in general we may regard the end of the teacher to be to encourage appreciation, and above everything to direct and educate that appreciation from the lower to the higher manifestations of art.

Art in the Public School.

It is conceivable that at some later stage it might be assumed that all should learn the elements of how to represent things in linear or pictorial form, just as now it is taken for granted that everybody should be taught to read and write: but drawing being still unessential for carrying on the ordinary duties of life this is probably too sanguine an expectation, even if it were actually desirable in itself.

But even without learning how to draw, children realize quite early what a drawing or picture represents. So I can imagine that without any practise in drawing they might continue to develop that sense and realize the greater beauties, just as they progress in the appreciation of literature. Few who care for poetry have not tried their hand at making poems. Nevertheless a method of education which emphasized too strongly the *making* as a *task* might defeat its own object, and atrophy rather than encourage the appreciative powers.

Here then I envisage the greatest danger before the master who tries to teach drawing.

Any general system by which every boy should learn drawing, and pass certain tests would seem to me as undesirable and dangerous as any that would force the making of music in some form or other on the general run of schoolboy.

The first aim should be to relate the appreciation of art as far as possible to education in other things: to enliven science by photography (for I would admit even photography to the field of art in its lowest stages); to illustrate history by portrait, topography, architecture, sculpture,

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painting and engraving; to throw light on the study of Scripture and literature in general by reference to such interpretations as Holbein's Old Testament cuts, Dürer's New Testament engravings, Botticelli's drawings of the Divine Comedy, Blake's Job—in fact, to use every natural and human approach to works of art, which boys with the higher æsthetic gifts will gradually learn to appreciate for their intrinsic qualities.

They will, no doubt, also be helped in the development of the appreciative faculties by worthy architectural surroundings; but that is a matter which depends on so many issues and such long traditions, that it is generally beyond the immediate command of one generation. But what every school can attempt to compass is the achievement of a good library of reference in the way of reproduction of works of art, beginning as I have suggested on illustrative lines.

I have said that the first aim is the encouragement of appreciation, but in every great public school there should undoubtedly be an art master, and the possibilities of some practical study. Such a master should be a man of sufficient culture to be able to help the school work generally in the illustrative channels that I have indicated;[3] and he should supplement this illustration by work with such pupils as were interested in special forms of art, which he might be more competent to explain than the class master.

He should be a responsible adviser in regard to such original works of art as the school might be able to acquire or borrow[4]; and the more he could do in practical decorative work, or at least as a " master of works " in the school buildings, the greater would be the vitality of his department.

I have neither space, nor the requisite experience, to discuss the best methods of practical art teaching: I would only express the conviction that no general rules and means are possible: art is too individual in its manifestations and modes. But as far as work in public school is concerned, the one aim to be kept in view is that the boy with creative instinct should be allowed such freedom as will best develop his real gifts, imparting at the same time such discipline and training in other things as will open his mind to life in the broadest and most generous sense.

Art in the University.

For the creative artist I think the school would normally be the official end of general education: he should then be able to develop himself by contact with other minds, and the sooner he is at the heart of his real business the better. As things stand at present he would generally be wiser not to proceed to the University, where he would be led by the predominant interest in literary, philosophic and scientific studies to theorise rather than create.

I would say *at present*. I would not venture to claim that this should remain so. For if a school of art were incorporated in the University, as one is incorporated in University College, London (the Slade School), it might gradually achieve traditions strong enough to hold its own against the older art schools, and strong enough on the practical side to protect its students against the insidious dangers of a philosophic University, and leave them free to imbibe such good as their mere presence in the society of the University might offer. But a recent decision of the Ruskin Trustees (or rather a majority vote of this body) not to allow a life class in the Ashmolean or any University building, is one among many tokens to show that University feeling is not ripe for this development,[5] and that the arts are still most effectively studied in Oxford historically and in relation to humanistic studies.

Up to the present Oxford has done nothing to further the practical study of the Fine Arts, apart from accepting the foundation of John Ruskin (in the Ruskin Drawing School), and little for the historical and critical study beyond the acceptance of the foundation of Felix Slade (the Slade Professorship of Fine Art).

At the moment we are in the midst of efforts for the development of the study on the historical side, and as these efforts have recently centred round proposals that I have made, some reference to practical aims will come near to showing my general views. The first objective aimed at by the University Committee for the Fine Arts during the last three years has been the institution of courses of lectures and construction on special subjects and periods of art in addition to the non-resident Slade Professor's annual course of twelve lectures, the subjects suggested being:—

(a) *The History of Architecture;*

(b) *Renaissance Art.*

Any definite hope of practical progress along these lines has depended on the readiness of the Modern History school to co-operate and introduce such subjects into their *special subjects*, or at least to lay such stress on these studies as

[3] A school such as the Ruskin School of Drawing at Oxford might, if properly developed, be of real value in the education of such masters.

[4] Eton has in this respect been most enterprising in the past, and a recently opened Gallery has provided further space for exhibitions.

[5] At least in relation to painting and sculpture. The same feeling would not of course affect the establishment of a School of Architecture. But on this question, which is being raised at Oxford, there is still a strong, and by no means unreasonable, opposition to the institution of further vocational schools in the University.

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to encourage their students to take such courses. There is, I think, a twofold value to the University in such study: —

(1) The furtherance of the knowledge and appreciation of works of art in general;

(2) the provision of some basis to philosophers in their general comments and theories, which are often spoilt by the lack of comprehension of the works, which are, when all is said and done, the centre of the subjects which they touch *ex cathedra*.

Progress is rendered difficult by the constitution of a University Committee, which has to approach the General Board for funds through a Board of Faculty, even though its subjects concern a wider circle than the students of the Faculty. This difficulty has actually been experienced. For in 1923-24 the Modern History Board recommended a request for £100 for a course of lectures on architecture, which were given early in 1924. But in spite of their success they were not recommended when put forward again for 1924-25, partly, if not chiefly, I believe, as the Board hesitated to prejudice the financial needs of a new lectureship on European Political History.

It appears, however, at present, as if the difficulty may be met by another method of approach to University funds, through Council, Chest, and Congregation: but up to the time of writing only two of these stages have been passed, and as this very channel of progress arouses some criticism from the Faculties, the final stage is not unbeset with danger.

It is unlikely that any additional course beside that in the History of Architecture will be obtained until a subject such as the *Renaissance* is actually re-established among the Modern History special subjects.

The whole *raison d'être* of such courses is to bring some study of art into such relation to the study of history and culture as art actually has in life itself. Historians have been too ready in general to forget the real moment of the more spiritual influences under the weight of purely economic and political considerations.

In many ways I consider that this mode of enlarging the study of art promises to be of most use to the University as a whole: for there are many beside students of the Modern History school who would benefit in their outlook and in their enjoyment of life by some direction along these paths. To take two examples:—

(1) Many pass men would be glad, I think, to have the chance of taking a subject from the history of art, if such were inserted in their groups.[6]

(2) many a future clergyman would welcome more definite knowledge of architecture.[7]

To come to the question of the Theory and History of Art as a special branch of University study. The Committee for the Fine Arts was founded in 1918 specifically to consider the institution of a *Diploma*. A scheme was formulated, and only failed at the last ditch owing to a final lack of unanimity in recommending the authorities to devote the necessary funds for its promotion. For it would of course have implied a resident Slade Professor, or other Director of Studies, to carry it through. This failure was the cause of another non-resident Slade Professor (the writer of these notes) being appointed in 1921, and it was the consideration of the past course of events which led one to think that the other method, of peaceful penetration and partial absorption into other domains offered the most hopeful means of progress, opening at the same time a wider field.

There is no inherent reason why the study of Art History should not be as good a training for the mind as history in general. On the other hand to be of any real value it must imply the appreciative gift, the æsthetic instinct, or whatever one may term it: and this, I believe, is even rarer in the graphic arts than in relation to music. So that it can never become very general as a study, and to some extent the needs of the rare birds with this gift are met by the student being able to offer a thesis under the existing Modern History regulations or for the degree of D.Phil.

Another factor which inevitably retards the development of a special course of art study, is that there are still so few appointments to which the study might lead. I can only hope that, within the next few decades, provincial museums may be so linked up to the central organizations that they may be as vitally educational as are the corresponding museums in Germany. At present their direction is too often at the mercy of bodies ignorant of their special value and needs.

The institution of lectureships in museums is also enlarging the field, so that with these in addition to the appointments in the British and Victoria & Albert Museums, there is already

[6] This particular question is at present under consideration of the Committee for the Fine Arts.

[7] The course proposed for next year, "The English Parish Church," should be of particular interest to them. Personally I should like to see the foundation of a lectureship in the History of Architecture. The annual course envisaged might be a series of six lectures during one term, like the Ford Lectureship in English History, and of the same value, *i.e.*, £100 a year. The variation of the subject each year over a period of three years would offer the undergraduate during his time at Oxford a fair survey of the various periods and aspects of architecture. If such a Lectureship, which might aptly be called the Wren Lectureship, were founded, its usefulness would not pass in the event of the establishment of a School of Architecture, as it would always remain as a link between professional and humanistic studies.

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A—St. Edmund the Martyr. Painted glass roundel. Early fifteenth century. From Hardwick Hall, Suffolk. (Victoria and Albert Museum)

B—Angel. Painted glass roundel. Early fifteenth century. From Hardwick Hall, Suffolk. (Victoria and Albert Museum)

Plate I. English Glass Paintings of St. Edmund at South Kensington and Dorchester.

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almost enough practical justification for the revival of the Diploma scheme with more chance of support.

Oxford, as I have already stated, is in spirit against the introduction of the practical study of the arts, and I agree that the first things needed in a University are the training of the mind and the broadening of a man's outlook on life, and that these ends are most likely to be realized by humanistic studies. But every general statement must have its exceptions, and a mind which is essentially creative in art can only be developed by the use of its creative powers, and might be merely cramped and warped by too much literary study.

The University has apparently never even dreamt of approaching music otherwise than on the practical side (or chiefly on the practical side); and logically the practise of the graphic arts would fall into University study with equal justification. And that is why I regret to see any University action taken (as in the recent case of the Ruskin School) which may hinder an attempt to offer the basis of a complete practical school, by which the exceptional student might benefit. And I would welcome the policy which would make college scholarships, exhibitions or fellowships available to render it possible in rare cases for, shall we say, a sculptor to pass a period in surroundings and studies[8] that might inspire him, without binding him to take diploma or degree.

I have roughly accepted the general implication of the term *Liberal Education* as concerned with the appreciation and amateur study of arts, and not with serious creative work. But the turn of my arguments certainly upsets that interpretation if one speaks of education in its truest sense.

The implication is probably a relic of snobbery, as to what a gentleman should or should not do, and the most cursory glance backwards over English history since the Elizabethan period (the comparison of the ideals of Peacham's *Compleat Gentleman* with eighteenth and nineteenth century types) is sufficient to show the transitory nature of such an interpretation. And I would repeat my conviction that the only true *Liberal Education* is that which brings out the real self from each man; and that the so-called Liberal Education of the Public School cannot wholly contribute to this, but inevitably tends to produce a type. I do not deny the excellence and desirability of this type, as the world stands at present; and in a great scheme of education the few must perhaps suffer for the many.

Nor do I wholly grieve that creative art is not given every chance and encouragement; for the broad path would be too full, and one of the best services that can be rendered to the cause of art is the use of such deterrents as will turn aside all but those who *must* and *will* be artists.

In so brief a survey of a vast subject, I may have devoted over-much space to an attempt at a definition of art. But I wished above everything to make clear my conviction that the belief in the existence of art as a reality in itself, apart from making or doing, is a dangerous error, and that it is a belief which is responsible for the divorce, characteristic of modern times, between art and life, and for the consequent opposition in various quarters to the development of art studies in general education.

[8] Whether residing in Oxford, or travelling abroad on College Funds.

ENGLISH GLASS-PAINTINGS OF ST. EDMUND AT SOUTH KENSINGTON AND DORCHESTER

BY BERNARD RACKHAM

AMONG recent additions to the collection of glass-paintings at the Victoria and Albert Museum are two English roundels (C. 111, 112—1924) of exceptional interest both for their good quality as design and for their technique. They represent, one the head of a bearded man, crowned and clad in a flowered robe with wide ermine collar [PLATE I, A], the other an angel wearing an amice and playing à lute [PLATE I, B]. Both are painted in black with washes of silver-yellow stain, and are reserved against a black ground the density of which has been relieved by small hooks scratched through it with a fine point. In spite of the difference in the manner of rendering the rope border which is common to both, there is such a close correspondence in the painting technique that there can be no doubt that the roundels, which are moreover of identical size (7 in. across), belong to one another, probably forming part of a larger series which would have been set originally in a simple trellis or quarry pattern in the lights of a window of moderate size. The crowned head is accompanied by a scroll inscribed *Scē Edē*, a legend which might refer equally to St. Edward the Confessor or St. Edmund the Martyr. That we have here a portrait of the latter may be taken as almost proved by the immediate provenance of the roundels. They were bought for the Museum from a collection of miscel-

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laneous stained glass (mostly Swiss and Flemish) which had been for many years at Hardwick Hall, two miles from Bury St. Edmunds, and there is every likelihood that they belonged originally to a church in that neighbourhood.

The head may be compared with a small figure of the sainted king, probably from a tracery light, now in the Dorset County Museum at Dorchester and stated to have come from Gillingham in the same shire [PLATE II, C]. Here there is no inscription, but the halo and the sheaf of arrows, the instruments of his martyrdom, held in the left hand (in the right is a sceptre) leave no room for doubt as to the identity of the figure. The head is in general very similar in type, if somewhat more delicately painted, indicating a slightly more advanced date than that of the Hardwick roundel. The belt here worn by the saint, formed of closely-joined square box-shaped links, is found in many glass-paintings of the beginning of the fifteenth century, and appears on some of the kings in the Tree of Jesse of the East window of Winchester College Chapel, which seems to have been executed in 1393.[1] We find it again in a St. George, now in the possession of Mr. George Eumorfopoulos, and in a St. Michael [PLATE II, E] at Kingsnorth, near Ashford, Kent, both attributable to the first half of the fifteenth century; it is worn also by three armour-clad militant angels in a window at St. Michael's, Spurriergate, York.[2] Other instances are provided by the bronze statuettes of the children of Edward III, on his tomb, erected in 1377, in Westminster Abbey, and by one of the figures in a French manuscript in the British Museum of the time of Richard II of England, depicting that king (d. 1399) enthroned and receiving a letter;[3] in monumental brasses it occurs for instance on those of K. de Frevile at Little Shelford, Cambs. (about 1405) and of J. Peryent (d. 1415) at Digswell, Herts.

The pattern on the robe, of large formal flowers, is a stock motive of English glass-painting throughout the fifteenth century. We find it, for example, on the surcoat of the St. George already mentioned, in the collection of Mr. Eumorfopoulos, on the gown of the Virgin enthroned in a small tracery light in the Victoria and Albert Museum, on the chasuble of St. Edmund of Canterbury in a window at Abbess Roding, Essex, and, as late as the beginning of the sixteenth century, on the hanging at the bedhead in one of the roundels of the Corporal Works of Mercy from a house at Leicester, now in the museum of that town.[4]

It is instructive to compare the Hardwick angel with another small figure of a heavenly minstrel, also now in the Victoria and Albert Museum [PLATE II, D].[5] The instrument in this case is a small portable organ. Drawing and design are admirable—indeed, we have in this unpretentious little figure a masterly example of effective handling of black enamel. The background is relieved by a device similar to that of the Hardwick medallions, the scratchings here being round, not hooked. The drawing of features, hands and drapery clearly shows the figure to be a link between the strong, broad manner of the thirteenth century and the more studied treatment of the Hardwick paintings, in which we see beginning to develop the face with bulging eyes, narrow nose and small mouth and chin that became so pronounced a characteristic of English work towards the middle of the fifteenth century, as for example, at York Minster, St. Mary's Hall, Coventry, and in countless other instances.

Enough has been said to show that the newly acquired roundels at South Kensington are precious and typical examples of English mediæval painting, and that their date may be fixed about the end of the fourteenth century or shortly after.

[1] The present window is, as is well known, a copy made in 1820-21. Six of the original figures of kings came to light three years ago at Parham, Sussex, and were subsequently identified by Mr. William King. Five of these now belong to Mr. A. E. Pressinger, of New York. The sixth was bought for the Victoria and Albert Museum.

[2] Reproduced in G. Benson, *The Ancient Painted Glass Windows in . . . York.* (Yorkshire Philosophical Society, Report, 1914), Fig. 64.

[3] MS. Roy, 20 B.vi.

[4] The roundels are illustrated and their date discussed by Mr. G. McN. Rushforth, "An Account of some Painted Glass from a House at Leicester," 1918 (reprinted from the *Archæological Journal*).

[5] Acquired as part of a made-up panel (931-1900) of miscellaneous glass with the Vaughan Bequest in 1900. This small pane doubtless originally formed part of the border of a fourteenth century window like the "Bellfounder's Window," with its border of monkey musicians, put into the North aisle of the nave of York Minster by Richard Tunnoc (reproduced by Benson, *op. cit.*, Fig. 24).

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C—St. Edmund the Martyr. Stained glass panel. Fifteenth century. From Gillingham, Dorset. (Dorset County Museum, Dorchester)

D—Angel with Organ. Glass pane, painted in black. English, fourteenth century. (Victoria and Albert Museum)

E—St. Michael. Stained glass panel. First half of fifteenth century. (Kingsnorth, near Ashford)

Plate II. English Glass Paintings of St. Edmund at South Kensington and Dorchester.

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A—La Leçon de la Lecture, by Chardin. Canvas, 60 cm. by 74.5 cm. (The National Gallery of Ireland)

B—Les Tours de Cartes, by Chardin. Canvas, 31.5 by 39 cm. (The National Gallery of Ireland)

Chardin in the London and Dublin National Galleries.

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CHARDIN IN THE LONDON AND DUBLIN NATIONAL GALLERIES

BY THOMAS BODKIN

IT is most difficult to place in the proper order of Chardin's output either of the two pictures recently bequeathed by Mrs. Cragg of Wrotham to the National Gallery, described in the last issue of THE BURLINGTON MAGAZINE by Sir Charles Holmes, and there illustrated.[1] Chardin was more prone than the generality of painters to produce a series of replicas, variations or recensions of a particular theme that pleased his fancy. Consequently, many of his best works share well-known titles.

The Lesson is one of several pictures which pass under that name, but are more usually referred to as *La leçon de la lecture* or *La petite mâitresse d'école*. The picture entitled *La leçon de la lecture*, exhibited in 1740 in the Salon of the Louvre, and engraved in the same year by Lépicié, is almost certainly the picture which formed part of Sir Hugh Lane's munificent bequest to the National Gallery of Ireland [PLATE A].[2] Its proportions accord exactly with those of the print. The National Gallery example, as Sir Charles points out, is curtailed at the extremities. This, as he argues, may well be due to damage done in the process of relining. But the Irish picture has, nevertheless, a powerful claim to priority, inasmuch as a distinct and significant *pentimento* in the *fichu* of the little teacher proves that, in the process of painting, Chardin modified and improved remarkably the rhythm of the line running from the nape of her neck to her waist. There seems to be no such tentative handling in the London version.

The colour scheme is the same in both pictures. The quality of the Dublin picture is most pleasing, notwithstanding that it has seemingly suffered slightly from over-pressure when it was being relined. Its measurements are erroneously stated in the catalogue as $24\frac{1}{2}$ inches high by $28\frac{3}{4}$ inches wide. Its stretcher actually measures $23\frac{3}{4}$ inches high by 29 inches wide (60 cm. by 74.5 cm.), and the relining projects irregularly about a quarter of an inch all round beyond the original canvas. When Sir Hugh Lane's will was found to contain a direction that the pictures in his house were to be sold and that "the revenue" was "to be spent in buying pictures of deceased painters of established merit" for the National Gallery of Ireland, the Board of Governors and Guardians of the Gallery decided to apply to the Courts for permission to retain *in specie* forty-one of the more important works of old masters owned by Lane at the time of his death. This picture was one of those so selected, and the application of the Board was granted. It has never, to my knowledge, been reproduced before nor publicly exhibited save in Ireland; which probably explains why it is not referred to by Sir Charles. I do not know whence Lane acquired it. A label on the back would indicate that it was at one time in the possession of Messrs. Knoedler.

As regards the two other versions of the composition which Sir Charles mentions: I am not acquainted with the one sold in the De Curel Sale in Paris in 1918; but the one in the collection of Baron Henri de Rothschild assuredly did not inspire Lépicié's engraving. It differs essentially in proportion, being upright rather than oblong; it is in reverse to the Dublin and London pictures; and it depicts the two children behind a low stone wall.[3]

The House of Cards of the National Gallery, is one of a series of at least six similar subjects.[4] The Hermitage picture shows the boy in reverse and bare-headed, and it differs in other details.[5] It is well known from the print by Aveline. The Goncourts state that a small etching of the picture was also made by Marcenay de Guy.[6] The small picture in the collection of Baron Henri de Rothschild shows the boy looking to the spectator's right as in the London picture and also wearing a *tricorne*: but he is framed in a feigned oblong stone oval.[7] In the Salon of the Louvre of 1737 Chardin exhibited a picture entitled *Le jeune homme s'amusant avec des cartes*. This was engraved by Filloeul, and shows the boy in front of a window draped with a heavy curtain.

[1] THE BURLINGTON MAGAZINE. Vol. XLVII. No. CCLXVIII. July, 1925. pp. 32-34.

[2] Catalogue of the Exhibition of Pictures by Old Masters given and bequeathed to the National Gallery of Ireland by the late Sir Hugh Lane. Dublin, 1918. No. 40, p. 14. There entitled *The Young Governess*.

[3] Reproduced, Plate XIV, in "L'Oeuvre de J.-B.-S. Chardin et de J.-H. Fragonard, par Armand Dayot." Paris. Frédéric Gittler. No date (1908?) M. Léandre Vaillet, nevertheless, in his notes to this volume, states that this was the picture engraved by Lépicié. Reproduced also in "Les Arts," No. 67, July, 1897. "Fragonard et Chardin," by Pierre de Nothac, pp. 37-46.

[4] At the Doucet Sale, Paris, June, 1912, Mr. Wildenstein bought an example of *Le Château des Cartes* for 209,000 francs.

[5] Reproduced, Plate XIII, in Dayot's book, and also in "Chardin," by Herbert E. A. Furst. Methuen, London. No date (1911?). Plate IX, p. 26.

[6] "L'Art du dix-huitième Siècle." 2nd Edition. Paris, 1873. p. 104.

[7] Reproduced in Dayot's book, Plate XXVI. Shown in the Chardin-Fragonard Exhibition, Paris, June, 1907.

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In the Salon of 1741 he exhibited *Le fils de M. Le Noir s'amusant a faire un château des cartes*: this was engraved by Lépicié, and is now in the Louvre under the title "*Le château des cartes.*"[8] The Salon of 1743 contained what is probably the most charming of all the card-play pictures, namely, *Les tours de cartes*, now in the National Gallery of Ireland [PLATE B].[9] Its pendant in the Salon was *Des Enfants qui s'amuse au Jeu de l'Oye*, which I cannot trace. Both were engraved in reverse by P. L. Surugue "filius" in 1744. *Les tours de cartes* was acquired by the Irish Gallery, in 1898, when the late Sir Walter Armstrong was Director, for £750 from Messrs. Colnaghi.

It is a masterpiece, in perfect preservation. Though, naturally, it has been relined the exquisite quality of Chardin's pigment, in texture like the skin of a fine orange, has not suffered the slightest flattening or abrasion. The warm grey coat of the young man, the rich hues of the Turkey carpet table-cloth show Chardin as a colourist in his most sumptuous vein.

Dublin is indeed fortunate in her Chardins. In addition to the two pictures already described she possesses, as part of the Lane bequest, a third, a signed and partially dated still-life of two rabbits, a pigeon, a game-bag and a powder-flask all tied together with blue cord, heaped on a stone slab and festooned with sprays of honey-suckle.[10]

[Sir Charles Holmes, Director of the National Gallery, who contributed to our issue for July the article "New Pictures at the National Gallery," having read Mr. Bodkin's article, as printed above, sends us the following note:

Mr. Bodkin's publication of the little-known version of *The Lesson*, from Sir Hugh Lane's bequest to Dublin, is most interesting. We know that Chardin, like Greco, in several cases made repetitions or revised versions of favourite subjects, and the pentimento in the Dublin picture indicates clearly that we have here one of his designs in the making.—EDITOR.]

[8] Catalogue des Peintures. Vol. I. Ecole Française, by Gaston Brière, 1924. p. 28. No. 103. Collection La Caze.

[9] Official Catalogue. 1914 Edition. p. 29. No. 478. Reproduced full page. The Catalogue, as Mr. Furst (opus cit.) points out, errs in confusing this picture with the Hermitage picture. It errs also as to its measurements, which are 12⅝ inches high by 15⅝ inches wide. Exhibited in the Burlington Fine Arts Club, French School of the XVIII Century Exhibition, 1913.

[10] Catalogue of Lane pictures, Dublin, 1918. p. 14. No. 41. Illustrated in the Catalogue. Illustrated also in "The Connoisseur," February, 1916, p. 73. "The Late Sir Hugh Lane's Collection," by Selwyn Brinton, M.A.

A PORTRAIT OF FRANZ KOLB IN VERONA MUSEUM BY ANDRÉ DE HEVESY

THE merchants of Nüremberg who traded with Venice placed a stone relief of the Lion of St. Mark above their doors. The Kolb family was one of the best known among those patricians who maintained commercial relations between Germany and Venice. In the registers of the *Fondaco dei Tedeschi* one finds in 1484 the name of Paul Colb, and in 1500 that of Anton Colb[1]; the latter person was also known by Marin Sanuto, who calls him "merchadente Todesco."[2] This German merchant was also interested in art: he published in 1500 a wood engraving of Venice after drawings by Jacopo de Barbari. When the Emperor Maximilian summoned that artist to Nüremberg, Kolb undertook some further business with him, no doubt on the part of the Emperor, for Maximilian in 1504 simultaneously paid 254 florins to Barbari and 200 florins to Kolb.[3]

Verona Museum contains a souvenir of a third member of the Kolb family[4] in the form of a portrait [PLATE A] showing a tall old man with a white beard, wearing a skull cap and holding in his right hand a stick and in his left a sheet of paper bearing the inscription:

Dem Fürsichtigen und weisen Frantz Kolb

(To the far-sighted and wise Franz Kolb).

In the background on both sides is a river surrounded by mountains. The picture was attributed to Melchior Fesselen, then to Amberger, then to the master of the portraits of the Holzhausen family, who was, it is believed, Conrad Faber, of Kreuznach. And certainly the portrait of Hamman von Holzhausen[5] has a certain resemblance to the Verona picture. We have the same type of man, the same composition, the same landscape. We reproduce another work of the master of the Holzhausens, which is in the Brussels Museum [PLATE B]. It is doubtless of another German merchant with business in the Levant, for one sees in front of him the "profumego" or Oriental incense burner. He, too, is shown almost full face, and before a river landscape.

The Veronese portrait is, however, more sensitive, more compact, and more Italianate

[1] Simonsfeld, *Der Fondaco dei Tedeschi in Venedig.* Stuttgart, 1887.

[2] *Diarii*, III. 1006.

[3] A. de Hevesy, *Jacopo de Barbari.* Paris, 1924.

[4] Verona, Pinacoteca Communale, No. 104.

[5] Swarzenski, *Das Frankfurter Bildnis.* Frankfurt, 1916. Pl. 3. For other portraits by this painter see the Burlington Fine Arts Club *Catalogue; Exhibition of Early German Art.* London, 1906. Pl. 11, 12.

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A—Portrait of Franz Kolb, by a German artist of the early sixteenth century, possibly Conrad Faber. (Pinacoteca, Verona)

B—Portrait of Christopher Amberger, by the Holzhausen Master (?Conrad Faber). (Royal Gallery, Brussels)

A Portrait of Franz Kolb in Verona Museum

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A—Perfume Burner in the shape of a Hawk. Syro-Egyptian, fourteenth century. (Coll. R. Harari.)

B—Mosque Lamp, gilt brass, inlaid with silver and gold. (Coll. R. Harari.)

C—Large Mosque Candlestick. Bronze, inlaid with gold and silver. Dated 1317. (Coll. Ant. Benachi.)

Plate I. An Exhibition of Moslem Art in Alexandria

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than those of Brussels and Frankfurt. The landscape is painted with the same shaded browns as those of Piero della Francesca. One is inclined to believe that the artist who painted Franz Kolb had seen the famous portrait of the Duke of Urbino in the Uffizi Gallery. Did Conrad Faber, who was born in 1500, visit Italy, and did he become a late admirer of Piero della Francesca, who died in 1492? Or, more probably, is the Veronese portrait the work of an Italianized German of the early sixteenth century, who no doubt inspired Conrad Faber? By the side of Antoine Kolb, who gave Barbari commissions, we may register the name of Franz Kolb, who was the patron of this anonymous German.

AN EXHIBITION OF MOSLEM ART IN ALEXANDRIA

BY MRS. R. L. DEVONSHIRE

THOSE comparatively few visitors whose object in coming to Egypt is the study of Moslem Art usually go straight to Cairo, with its wonderful mosques and incomparable Museum of "Arab" art, and do not spend any time in Alexandria. Indeed, the Alexandria Museum is entirely given up to Greco-Roman antiquities; nothing remains of the mediæval mosques and walls, and it was a revelation to discover that the town contained hidden treasures of the greatest interest and value. The "Société des Amis de l'Art" of Alexandria had this year the felicitous idea of inviting some of its members, and others, to contribute to a loan exhibition of Moslem Art. The scheme proved a most successful one. If any criticism may be levelled at the organizers of so admirable an exhibition, it is that it was not sufficiently advertised. Specialists in Moslem Art are not often catered for in artistic circles, and it is very probable that some of them would purposely have timed a visit to Egypt for this spring if they had been warned of this wonderful opportunity. Even in Cairo, several connoisseurs heard of the Alexandria Exhibition only just in time to pay it a hurried visit before it closed. Thus the exhibition probably was not the financial success that it fully deserved to be, for, in every other respect, it was perfectly arranged and organized.

The 470 exhibits were lent by about twenty private collectors, who specialize in certain branches of Moslem Art. One could have wished that other branches had been more richly represented. Persian miniatures and Arabic manuscripts were almost entirely absent; glass objects were few, but very remarkable, including a number of small but unbroken vessels from Akhmîm and Fostât; among the latter were some slightly damaged phials with Fatimid inscriptions belonging to Mr. Nahman, of Cairo, and two enamelled glass mosque lamps bearing the title of Ez Zâhir, a royal name assumed by several sultans of the Circassian dynasty (fifteenth century). Both those lamps were bought for a ridiculously modest sum, about forty years ago, from a native, who afterwards said that the mosque where he found them had been destroyed and he could get no more; he had picked up those and two others from a cupboard where they had been thrown, probably because the foot of each was broken. This section also included a small rock-crystal phial, attributed to Fatimid times in Egypt by its owner, Mr. Ralph Harari, one of the very few Cairo collectors who contributed to the exhibition. Its similarity to well-authenticated pieces at the Louvre and South Kensington lends great probability to this theory.

Again, in ivories, the exhibition was not very rich, containing, besides an Hispano-Moresque box belonging to Mr. Harari, about a dozen objects from the collection of M. Antoine Benachi. One of the latter was a curious astronomical instrument, dated by an inscription 739 A.H. (1338). M. Benachi, whose magnificent collection provided about a quarter of the total exhibits, showed another interesting instrument, an astrolabe in engraved brass, inscribed with the name of the artisan and that of its first owner, with the date 384 A.H. (994), and the names of several subsequent owners. Mr. Harari specializes in dated metal work pieces; he, too, showed a beautiful astrolabe in bronze, inlaid in silver and gold, bearing the name of Sultan Bayazid and the date (8)91 A.H. (1486). The inscriptions on both these are fine examples of the special Kufic writing used for astronomical instruments.

All the metal work, with one exception, a fourteenth century box belonging to Mr. J. Home, came from the two above-mentioned collections, and many of the objects were extremely remarkable. A large mosque candlestick [PLATE I, C], belonging to M. Benachi, is one of the very finest I have ever seen, the gold and silver inlay being in very good condition, and the whole piece extremely well preserved. One attractive feature of it consists in the charming little waterfowl that are often to be seen on Syro-Egyptian objects dating from the beginning of the fourteenth century. It bears the name of the artisan, Master Aly Bargama, son of Ibrahim es Sukary, of Mosul,

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and the date 717 A.H. (1317). The same collector showed an exquisite little box [PLATE II, D], about 2 ins. long, inlaid in silver and of the most finished workmanship, delicate inscriptions and arabesques decorating every portion of it; it is signed Ibn Ismail, son of Ward of Mosul, pupil of Ibrahim ibn Mawld of Mosul, and dated 617 A.H. (1220), one of the very earliest dates to be found in silver inlay work. Mr. Harari exhibited two other small boxes which, if less perfectly wrought, are also very interesting. One of them, attributed to the thirteenth century, bears Christian subjects, aureoled figures and crosses. The other, in brass inlaid with silver, is a somewhat rare specimen of fifteenth century Ottoman art, and bears the name of Mehemet II, Conqueror of Constantinople, and the date 855 A.H. (1451).

The curious bronze hawk [PLATE I, A], presumably a perfume-burner, is attributed to the twelfth century, probably on account of the writing, "Strength and Happiness," on the bird's breast. A gilt brass mosque lamp [PLATE I, B], of the same shape as the enamelled glass specimens, and with earlier decorative motives, is adorned with arabesques and inscriptions in Mameluke "naskhy" inlaid in silver and in gold. This beautiful object, found in Palestine, was accompanied by what seems to have been the cover of a perfume-burner; the execution of the two specimens is sufficiently alike to suggest that they were the work of the same hand and very probably of the same origin. The cover bears small medallions with the names Ibrahim, Khalil (friend of), Allah in gold, which might indicate that it was made for the mosque of Hebron. A fine bowl, also in brass, bears the name of a Rasulid sultan of the Yemen in the twelfth century, and interesting medallions with human figures. A bronze vase is ornamented with the name of the Mameluke Sultan of Egypt, Qâitbay (fifteenth century). Finally, a bronze water-jug of noble proportions, with a lip in the shape of a cock, is ascribed by its owner to Egypt of the tenth century, and might indeed quite well be Fatimid.

A few weapons were shown, with some interesting pieces of armour, bearing the names of Shâh Abbâs (1587-1629) and of Nadir Shâh (1736-1747), belonging to M. F. W. Simond. There were several fine damascened swords from the collections of H.H. Prince Omar Toussoun, Mr. H. E. Barker, and M. Antoine Benachi. The last-mentioned included an Arab iron helmet with the name of Sultan Barakat, found on the battlefield of Kopais, near Athens, where the Franks, under Walter de Brienne, were beaten by the Almugavars in March, 1311.

The specimens of woodwork, though scanty, were even more remarkable than the exhibitors themselves realized, several being catalogued under a less early date than that to which they were entitled. Among them were two door panels, of which the bold carving was unmistakably Tulunid (ninth century) in character, in one case, and early Fatimid (tenth century) [PLATE II, G], in the other. Two other panels were of a more complicated design, indicating early Ayubid or perhaps even late Fatimid origin. All these four panels, shown by M. Alexandre Benachi's rich collection contri- acquired by M. Benachi.

The ceramics section was by far the fullest in the exhibition, comprising as it did nearly 300 exhibits out of 470. Of these, about 130 were labelled as coming from Anatolia (Rhodian, so-called) and Damascus. The late M. Alexandre Benachi's rich collection contributed some beautiful facing tiles, and other interesting specimens were shown by Dr. Morrison and M. Nomico, including a charming *mihrâb* frame, which must have been acquired by the latter fairly recently, for I remember seeing it in other hands in Cairo a very few years ago. The plates of this section were lent by the same collectors and by Messrs. Lagonico, M. C. Salvago, and Max Rolo; the latter showed but one specimen, a lovely Damascus plate with conventional flowers in two blues and green foliage on a white ground. Several pieces belonging to the above-mentioned collectors bore the highly decorative sailing-ship motive [PLATE II, H]. Kutayeh ware was exhibited by M. Alexandre Choremi, and, here again, we found a rich selection from the collection of the late M. Alexandre Benachi.

M. and Mme. Tortillia's collection must be most remarkable, judging from the specimens of Persian faïence contributed, including the contents of a large glass case full of lovely Rhages bowls and various examples of Samarkhand and Bokhara pottery. Besides these, the exhibition contained a few isolated and interesting pieces, belonging to Messrs. Bacos, Nomico, Constantino and Kurk. M. Goar, who evidently specializes in Hispano-Moresque lustre ware, contributed about a dozen fine specimens, some of which bore illustrious *Blasons*. Many more rare and beautiful objects have necessarily been left out of this rapid enumeration. It is greatly to be hoped that the enlightened connoisseurs of Alexandria will one day initiate a second and larger Exhibition of Moslem Art, either in Alexandria or Cairo, where treasures, in the hands of private owners, could be added to these, forming an incomparable collection, which would attract specialists to Egypt from all over the world.

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SHORTER NOTICES

SIR AUREL STEIN'S THIRD CENTRAL ASIAN EXPEDITION.—On July 14 there was opened in the Ceramic Gallery of the British Museum an admirably arranged display of objects chosen from those collected by Sir Aurel Stein during the years 1913-16. It represents his more portable finds over a vast area, including Eastern Turkestan, Western China, the Pāmīr region, and North-Eastern Persia—much of which area was dominated at one time or another by the Chinese. Though outstanding importance cannot be claimed for any one object, the exhibition as a whole throws invaluable light on many aspects of early Chinese art and craftsmanship.

Fragments of painted pottery from a wind-eroded desert just outside the south-western corner of Afghanistan closely resemble some reported from Baluchistan by Noetling in 1898 (*Zeitschrift f. Ethnologie,* pp. 460-471). They are of special interest now that the attention of students is centred on the recent discoveries by Dr. Andersson of similar neolithic relics in the provinces of Honan and Kansu. The marked community of decoration between these and other pre-historic finds at Anau (Transcaspia), at Tripolje (South-West Russia), and at various Mesopotamian sites supports belief in a uniform culture widespread over immense stretches of Eurasia. One of the potsherds now exhibited bears the painted figure of an ibex and another that of a snake.

Perhaps the most illuminating lot of exhibits are those recovered from a Turfān cemetery near the present village of Astāna. Associated documents prove them to date from the seventh and eighth centuries A.D. So dry were the soil and the climate that objects which escaped interference by grave-robbers look as if they were made yesterday. Especially is this freshness remarkable in two paintings on paper, in the painted designs on some stucco animals, and in some fancy pastries, which appear appetizing even now some twelve centuries since they left the baker's hands. The aforesaid paintings on paper, together with two larger paintings on silk (each about 6 ft. high), provide evidence, hitherto unknown, that certain motives of Han tomb-decoration remained in vogue at least four or five hundred years later; for they correspond with scenes among the famous Shantung sculptures. Here we have represented again the cosmological myth of Fu Hsi and Nü Wa. One holds the set-square and the other the compasses, and their bodies tail off below the waist into two serpent-forms together entwined. Then tenants of the tombs are shown being waited upon by servants, and surrounded with the paraphernalia of domestic life on earth, and actual models of these varied objects, destined for the service of the dead in another world, were found buried with them, and now are displayed alongside the pictures. From the same source come fragments of a secular painting on silk which was reproduced last June in THE BURLINGTON MAGAZINE. There are, too, some silk fabrics printed with designs of Sasanian type, and some Byzantine gold coins used for placing in the mouths of corpses. These are interesting proofs of interchange between West and East, and the fabrics serve to show the high degree of technical attainment in colour-printing from wood-blocks reached during the T'ang period. It seems not too rash to assume that equally accomplished colour-prints on paper were produced at the same time.

W. PERCEVAL YETTS.

MR. A. M. DANIEL.—The authorities of the National Gallery are to be congratulated on their interesting appointment of Mr. A. M. Daniel to fill a vacant place on the board of trustees. Mr. Daniel is peculiarly qualified to occupy such a position. He knows the contents of the National Gallery as few know them, he is a man of wide culture and of many ideas, and he has not only energy and enthusiasm, but that commonsense without which energy and enthusiasm in a public servant are apt to do more harm than good. Further, he enjoys the friendship of a very large circle of those interested in art, and will be another useful link between Trafalgar Square and the outside world. That combination of candour and geniality which have marked Mr. Daniel among his fellow-students is just the characteristic needed at the present moment by a trustee of the National Gallery.

MR. D. S. MACCOLL is to be congratulated on having had conferred upon him by Oxford University the honorary degree of D.Litt. This tribute to his scholarship and to his literary and artistic achievements will not come as a surprise to his friends and admirers, who know how richly he has deserved such official recognition of his innumerable services. Shortly after the degree was conferred, the King appointed Mr. MacColl to be a member of the Royal Fine Art Commission, to fill the vacancy caused by the death of the Marquis Curzon. Since this Commission must continue to exist, it is well that it should include men of worth and character, and for that reason we welcome the appointment of Mr. MacColl. The King at

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the same time appointed Mr. Percy Scott Worthington, F.R.I.B.A., "to be an additional member."

CORRECTION.—On page xxii of our July issue a book published by Messrs. Karl W. Hiersemann, Leipsig, entitled, "Martin Bollert; Lederschnittbände des xiv. Jahrhunderts," was announced with the price as R.M. 4.55. This was a misprint for which we, not the publishers of the book, were responsible. The price is actually R.M. 55.—EDITOR.

THE LITERATURE OF ART

CHINESE SCULPTURE. BY LEIGH ASHTON.

CHINESE SCULPTURE FROM THE FIFTH TO THE FOURTEENTH CENTURY. By OSVALD SIRÉN. Vol I, 168 pp. + frontispiece; Vols. II, III, IV, 623 pl. (Benn Bros.) £14 14s.

Dr. Sirén is a newcomer into the field of Far Eastern studies. For his first serious venture he has elected to publish his researches upon Chinese sculpture and to concentrate his main effort upon the branch of that art engendered by the rise and expansion of Buddhism in China. His results are contained in one volume of text and three of illustration. The importance of this repository of documents for the archæologist is great, but from an æsthetic point of view the effect is a little paralyzing. The reputation of few painters could stand the exhibition of the sweepings of their studios, nor should we obtain much gratification, if asked to see a group of crucifixes carved by a local sexton or verger. It has always been the opinion of many interested in the Far East that on the primâ faciê evidence of existing sculpture Japanese Buddhist art is immeasurably superior to Chinese. For there are still preserved in temples in Japan many masterpieces of the finest sculptors of their day, whereas there is no single Chinese statue in existence, which we know to be the work of one of the great Chinese sculptors; indeed, we know the names of only a few of these artists. But it is because we know that Japanese sculpture is a mirror, which reflects Chinese prototypes, and because there are a small quantity of nameless Chinese masterpieces, which seem on a higher æsthetic plane than any Japanese work of art, that the reputation of Chinese sculpture has been jealously preserved; for no country has suffered so many and such severe iconoclastic persecutions as China. The vast quantity of third-rate sculpture here published will provide a handle for the anti-Sinophils, which they will not be slow to turn.

Dr. Sirén is doubly unfortunate in that the reproductions in his book are so poor in quality. His original photographs, which I was privileged to see, when he first arrived in England, were admirable, and the many official photographs, to which he has had access, are available to anyone who wishes to satisfy himself as to the weakness of the execution. Messrs. Benn have recently begun to have their collotypes done in France, presumably from motives of economy. If this is so, then they would be well advised to try Austria, where the process is done cheaply and well. For since their first essay under this new system, M. Bénédite's book on Rodin, there has been a steady deterioration in the quality of their reproduction. Lines are altered, depths disappear, detail is glossed over, a sharp photograph becomes dull and flat. It is to be hoped that the Eumorfopoulos Catalogue will be better produced.

The author has arranged his text on a system, which is clear and intelligible; first an æsthetical and historical introduction, then a catalogue of the plates with brief descriptions, in which the primary arrangement is chronological, but within which the author endeavours to construct an inner frame-work of provincial schools. Where so much pioneer work has been done in various articles and museum bulletins, not to mention previous publications, it would have seemed natural to print a bibliography. It is strange that such a name as Chavannes appears only once in a footnote, while Bushell, Goloubew and others do not appear at all; particularly as the author has obviously absorbed their information. In a subject that is still so controversial, the reader is entitled to know where to read every side of the questions at issue.

The first part of Dr. Sirén's introductory material is devoted to an essay on "general characteristics," a considerable portion of which is concerned with æsthetics. Few can tread this thorny field as firmly, yet as delicately, as Mr. Roger Fry, but much can be forgiven an author's bad expression of theory, if the practical application of it is successful. But here Dr. Sirén seems to fail in both respects. The central pillar of his æsthetic structure is what he calls "rhythm," and of the practical effect of this force on sculpture he says: "Of the greatest importance for the transmission of the inner mood into qualities of rhythm are the garments and draperies of the figure." This means very little, but the vagueness of expression is further increased, when it is clear that the author has a somewhat hazy conception of how this rhythmic drapery is affected by questions of style and period. For on p. xxi we find him saying of the rhythm of Wei drapery "that the linear arrangements recall quite closely the convention known from early Romanesque sculpture," while on p. liv he talks of "the parallelism between the rhythm of Northern Wei sculpture and that of Gothic

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statuary." The earlier statement is quite true and was first expressed in print by Dr. Salmony; for though Wei sculpture becomes more accomplished and elaborate as it progresses, yet the feeling of stylization which is the basis of its comparison with Romanesque sculpture always remains. But Gothic sculpture is essentially naturalistic, and this is a term which can hardly be applied to Chinese Buddhist sculpture before the T'ang dynasty. Dr. Sirén in a letter to this magazine in January, 1924, stated that "the successive stages in the evolution of Chinese sculpture may be distinguished with about the same clearness as the periods and schools of mediæval sculpture in Europe." It is to be hoped that he has clearer ideas on the styles of the mediæval schools than would appear from the above passages.

But it is this uneven sense of style that often leads him astray. To mention one notable instance, the stele illustrated on Plate 183 must be grouped and dated with that on Plate 139, with which it is almost identical, and consequently the other steles grouped with these two must combine together; while on a more purely æsthetic ground the Bodhisattva (Plate 463) over which the author waxes lyrical is surely a very ordinary example of provincial carving, ill-proportioned, ill-balanced, conventional and coarsely executed.

In his treatment of the Wei period Dr. Sirén follows accepted lines; but there is one point, which he makes, of interest. Of the greatest importance is his derivation of certain features of the Yün-Kang style from Mathurā models. In this he is undoubtedly correct. The last word has not been said on this question, because there was in all probability some intermediate school, which was more directly responsible; but this is an advance very much in the right direction. His treatment of that elusive question, the style of Buddhist sculpture under the Southern native court, is controvertible. There seems to be no likelihood of this vexed subject being cleared up at present, but I cannot help thinking that Dr. Sirén is wrong, both on the slender evidence of the Southern sculpture which remains and on the probability of style, in assuming that Southern Buddhist rather than Wei art influenced Korea and that it is to the style of such statues as the Yumedono Kwannon that it was related. Korean sculpture and consequently such Japanese sculpture as betrays its influence is closely allied to the thin Northern Wei types, and this alliance is probably due to the expulsion of 100,000 monks and craftsmen to Korea in 444 A.D. by T'o-pa tao and not to any commercial relationships between Nanking and Korea.

The Transitional period of the Sui Emperors is well illustrated by an important and hitherto unpublished series of cave sculptures. These serve to confirm the established idea of the Sui style, in which the sculptor is beginning to break away from the stylized conceptions of the Wei period and to feel for more individual ideals. The author is very dogmatic on the dating of the eight Bodhisattvas (Plates 469-477). Many people would disagree with him in placing them in this period, nor is he very happy in comparing this era to what he calls "the frührenaissance" in Europe. The T'ang dynasty Dr. Sirén divides into two portions, the seventh century, which for him is the closing epoch of Buddhist sculpture in China, and the eighth or ninth century. We are very grateful for the publication of dated sculpture for the intermediate period between the T'ang and Sung dynasties, also for similar material for the Yüan dynasty. Both these groups of documents are highly important.

For his sub-division into provincial groups the author lays considerable stress on the question of material. But he does not tell us on what data he bases his ideas nor how the individual examiner is to commence his research. He says that certain stones are easy to recognise, such as the micaceous marble of Chihli or the serpentinous limestone of Shensi. That is possible, though the weathering of a thousand years or more and discolouration by pigment may materially alter the appearance and make this perception exceedingly unsure without the help of geological experts and microscopic examination. But even where this has been done, it seems impossible to say, when so much of China is still unsurveyed, that these materials only exist in one province; unless indeed the author has had access to some list of minerals prepared by experts in China, which defines the provinces in which alone such materials are found. It is still more difficult when one is confronted with such a substance as limestone; any evidence on this kind of stone can be only superficial in helping to place statues in Western collections. The author, indeed, admits the necessity of going by style in such cases, though it does not prevent him from describing some sculpture as made of the hard grey limestone, which we know from other Shantung sculptures, while many of the Shensi statues are also made of hard grey limestone, presumably easily distinguished. One requires fuller information on these questions before such data can be reliable. This book is a monument to the patient industry of its author; as a collection of documents it is invaluable. It is possibly a pity to have used so much of the text in quoting passages from the Chinese, which have already been published.

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CLAUDE'S ETCHINGS. BY A. M. HIND.

LES EAUX-FORTES DE CLAUDE GELLÉE DIT LE LORRAIN, presentées par ANDRÉ BLUM. Portfolio containing 31 pp. + 38 pl. (Documents d'Art. L'Œuvre Graphique du xvii Siècle.) Paris (Albert Morancé).

Claude's etchings deserve more attention than they have received at the hands of collectors. There are few more desirable possessions for the lover of landscape etching than *Le Bouvier* and *La Danse sous les Arbres* in fine impression. And those who know them chiefly from the many modern impressions in circulation will welcome a reliable catalogue such as M. Blum offers, with the added attraction of complete and excellent reproduction. The catalogue does not add greatly to the work of Georges Duplessis (based on notes supplied by Edouard Meaume), which appeared in the supplement volume to Robert-Dumesnil's *Peintre-Graveur Français* in 1871. But here and there, M. Blum makes valuable additions, sometimes based on rare states, in reference to the dating of the etchings (e.g., 1633 for the *Scène de Brigands,* Bl. 7, and 1634 for *Le Soleil levant,* Bl. 10), and he is the first to attempt a chronological order. And, in general, a monograph is of more practical use to the collector with a small library, than a catalogue incorporated in a large work such as Robert-Dumesnil.

In strongly recommending the book to amateurs, I would offer a few criticisms in detail which may be of service in revision :

P. 6. The author speaks of Adam Elsheimer as *maître de l'école hollandaise*. This should, of course, read *de l'école allemande*.

P. 10. In regard to the six etched copies of Callot's *Grandes Misères de la Guerre,* attributed to Claude in the British Museum (which Meaume first accepted, and later rejected), I see no stronger reason for the rejection than for the initial acceptance. They were purchased as by Claude, or, at least, registered as such on the authority of Mr. Carpenter, the Keeper of the Prints, in 1848. There is no old inscription on the reverse to support the attribution, and all one can say is that it is by no means improbable. Claude may well have been inspired to take up etching by Callot at Nancy between 1625-27. That Callot's *Grandes Misères* were not published till 1633, three years after Claude's earliest dated etching, weighs perhaps slightly against Claude's authorship of the copies.

Catalogue Nos.

1. *La Tempête.*—The study in the British Museum is the original transfer drawing used by Claude for his etching. The lines have been indented.
12. *Le Naufrage.*—I should think dates about 1630, being nearly related to No. 1 in style.
14. *Le Dessinateur.*—Some marks which look very much like 43 on the draughtsman's sketch-book, might indicate the date 1643.
16. *Le Port de Mer à la grosse tour.*—There is a study for this etching in reverse in the Uffizi (reproduced, Braun, 933). Note that the drawing in the *Liber Veritatis* (17) and the drawing in Florence are both in reverse to the etching: the picture at Grenoble in the same direction. It would appear in this case that the *Liber* and the Uffizi drawings were originally used for the etching, and that the etching formed the basis for the picture.
34. *La Danse Villageoise.*—Signed C.L. on the end of the tree trunk.
35. *La Danse sous les arbres.*—A further and better distinction of States I and II :—
    I. With three goats in the foreground *l.*
    II. The three goats erased.
    There is an original study in reverse in the Ashmolean Museum, Oxford, reproduced, Colvin, *Oxford drawings,* III, 38.B.
36. *Le Troupeau en marche par un temps orageux.*—There is an undescribed state in the British Museum, either before I or between I and II, *i.e.,* with inscription on reverse: 1650 CLAVD IV ROMA. It is lightly etched as in I, and before the re-biting of II (which is dated 1651).
38. *Mercure et Argus.*—Blum's I should read *Avant toute inscription, etc.* (*contre-épreuve* should be relegated as a note against the impression cited, even if it is the only one known).
39. *Le Temps, Apollon et les Saisons.*—Blum's State I can be divided into two (impressions of both in the British Museum).
    I, a. With a goat 2 cm. to r. of head of furthest nymph r., and level with her head.
    I, b. This goat erased.
    There is also another intermediate state before his II, *i.e.,* a II *inven. in Roma* . . (later altered to *inven. Fec Roma* . .).
40. *Le Chevrier.*—Add State III. Border line broadened by several parallel lines.
41. *Etude d'une scène de brigands.*—Blum dates conjecturally 1663 (?). I should place it about 1633, as a study for No. 7 of that date. It should be noted that the British Museum has an impression of the lower half of the place printed on same sheet with No. 18, III (*le Bouvier*) of 1636.

Finally, on matter of conjectural dates, I should be inclined to place *La Danse sous les arbres* (Blum, No. 35), about 1639, the date of the related picture in the Louvre (L.V. 13). The style of the etching also brings it near to the date of *Le Bouvier*. On the same grounds of technical character I should be ready to place *Le Pont de Bois* (Blum, No. 33), earlier than 1651, though in this instance the related picture, L.V. 52, done for Cardinal Giorio, can hardly be before 1644, and might be as late as the date suggested for the etching. But I mention my uncertainty as Claude's etchings are usually regarded as of two periods, 1630-37 and 1650-63, without, I think, sufficient justification.

The relation to pictures noted in Claude's etchings is not as with Rembrandt exceptional, but habitual. Just as he frequently made replicas of his pictures, so he had no hesitation in using the same studies and subjects for his work on copper. But their character is not on that account reproductive, for modifications always occur, and the medium is treated entirely in the spirit of the original etcher.

MODERN SWEDISH BUILDING. BY GEOFFREY WEBB.

SWEDISH ARCHITECTURE. By H. AHLBERG. 41 pp. + 152 pl. (Benn Bros.). £4 14s. 6d.

The most important function of an illustrated catalogue such as this Swedish Architecture, edited by H. Ahlberg, is to provide such photographs and reproductions of drawings as to

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enable the student to form a real judgment on the works under review. And in this respect this book is unequal. Many interesting works are shown from too few, or apparently ill-chosen, points of view, to give the justest possible impression. There must, of course, be good reason for this in particular cases; but there are also buildings shown in a cloudy, romantic style of drawing, as though the architects wished rather to show their abilities as pictorial artists, than to give a clear indication of the formal qualities of their prospective works. This is the more a pity in view of the high quality of the book in other technical respects, and the interest of the architecture it describes.

The place of honour must be given to the Town Hall of Stockholm (Ragnar Östberg). This building has been already much illustrated and described in this country, and must be familiar to readers of this journal in which the building was described and illustrated by Dr. Strömbom (November, 1923). It suffers in estimation from the change in fashion since its inception some fifteen years ago; and it shows, more especially in the interior, those faults, to which the Swedes seem nationally prone, a certain over efficient cultivation, a self-conscious good taste, and an originality that is rather forced. These are faults with which Englishmen are only too familiar in the works of our own better architects; and to a façade as fine as this south front, a design that combines a sense of scale, suitable magnificence, with an extraordinary charm and graciousness, much more could be forgiven than this building needs to ask.

The prevailing tendency nowadays among Swedish architects, as elsewhere, seems to be towards a classically derived manner. In this style many of the buildings are marred by ill-proportioned detail and sculpture of an uncouth German stylization. An example of a building of good general proportion completely vitiated by its figure sculpture and their bases is the Bank by Tengbom, illustrated page 92. And the best, being least ornamented, of these classical façades is the design for the new Swedish legation at Helsingfors, by T. Grut. This architect also shows designs and photographs of the Stadium at Stockholm, and another stadium at Bucharest. Both these appear good, but judgment is difficult owing to the nature of the illustrations, good examples of the fault complained of above. Here mention should be made of the the design for a Baroque Villa—in the Italian sense of these words—also by Tengbom. This also appears fine, but again, it is shown only in one of those lamentable woolly general sketches, and in this instance one has reason to fear for the details of the very important centre porch. The more so, as a fine church interior by the same architect is all but spoiled by some unfortunate tracery in the chancel.

Among the domestic buildings there is Adelsnäs by Clason, a country house that looks charming, as far as one can see it for trees, a fine town house by Ostberg, and the design for the Brannkyrka Community building by Ahlberg, the editor of the book. This last has a fine exterior façade, but fails on the courtyard side through over variegation and fussiness.

Of industrial buildings, the best is undoubtedly the warehouse of the Van och Spritcentral Ltd., of Stockholm (Johansson). This is a brick building with a sparing use of stone ornament on the ground floor and brick above for the window architraves and the cornice; the whole is very finely proportioned and has a genial humane quality very rare in such buildings. The courtyard is certainly among the best things in this book. In strong contrast with this are two buildings in the colossal Germanic manner, where an effect of size is exaggerated by the endless repetition of simple forms—an English example of this is Adelaide House—of these the Nybohus Factory is the more unfortunate, the Västerås Electric Works being helped out considerably by the proximity of an amusing tower which gives the composition some variety.

Thomas Chippendale: A Study of His Life, Work, and Influence. By OLIVER BRACKETT, 281 + 13 pp. + 71 plates. (Hodder and Stoughton, Ltd.) £2 2s.

It is somewhat remarkable, in view of the interest now taken in British Furniture, that we have had to wait so long for an adequate monograph on the work of the best known of all English designers, Thomas Chippendale; but the gap in the literature of this most important handicraft has now been well filled by Mr. Oliver Brackett's handsome work. The story he tells is of great interest; but, although he has added to our knowledge of Chippendale at almost every point that matters from the practical point of view, he has been obliged to leave to future research—if such be, problematically, successful—the solution of one question that must arise in the minds of his readers. Chippendale now, it seems, can, on apparently undeniable evidence, be claimed as a Yorkshireman. An old tradition, the source of which has not been found, gave him to Worcester—and, as a native of the Faithful City, I cannot forbear an expression of regret. But the problem of his earlier years remains. He was baptized at Otley in 1718, and from that date to the year of his marriage in 1748 we are absolutely without information as to his career. The years following, until the publication of

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the *Director* in 1754 gives us only personal notes, the baptism of a son, and two or three changes of address—and then, at the age only of thirty-six, we find this country lad, the son of a Yorkshire joiner, dominating the whole of his trade with the most elaborate pattern book that the industry, in this country, has ever produced. An unknown man could not have got together the amazing list of subscribers attached to the first edition of the *Director*—including peers, English and Scottish of every degree on the one hand, and cabinet-makers and upholsterers all over Britain on the other. Social influence might have helped in one direction; but only a high reputation in the trade would have drawn guineas from his competitors. Chippendale, however he accomplished this feat, must be recognized as one of our first great men of business to understand the art of publicity. Apart from the comparatively unimportant matter of biography, we owe a great debt to Mr. Brackett, for his admirable and judicious survey of Chippendale's work. Popular estimation has imposed limits on what is called his style, which do him but scanty justice. Not only in the designs he gave away (for a price) to the trade, but still more in the work he is known to have executed for his principal patrons, he ranged over a wide field of ornament—Chinese, French, Gothic, echoes of the classic schools as interpreted by men differing so widely as Kent and Adam—like Homer in Mr. Kipling's little verse: " What he thought he might require, He went and took "! A great merit in Mr. Brackett's book, and one that has not been too common with writers in furniture, is that so many of his typical examples are documented. And he gives a good and welcome picture of the conditions of the period during which Chippendale was active, and a useful list of books of reference. The volume is well-written and well-produced, and it must be looked upon as an indispensable addition to the library of those interested in the subject.

E. F. S.

Art Treasures in Russia. By SIR MARTIN CONWAY, M.P. 284 pp. + 16 pl. (Arnold.) 16s.

One seldom comes across an art book of any considerable importance, written in an entertaining manner. But Sir Martin Conway in his volume on Russian art treasures, not only had a subject in itself of extraordinary interest and importance, but one that gave him every opportunity to exercise his keen sense of observation and his admirable simplicity and ease of expression. To the scholar the book is chiefly valuable because the information it contains about the conditions of art treasures in present-day Russia is first-hand and is offered to the English reader without the slightest attempt either to gratify or to shock racial or political prejudice. At the same time the general reader will be pleased by the witty accounts of travelling experiences and by the admirable descriptions of that splendid array of art treasures of which we hear so much and know so little.

The social upheaval in Russia inevitably aroused in other countries an attitude which not only prevented those more deeply interested in art and culture than in politics from discovering what had happened to the invaluable though still inadequately studied collections there, but which actually misled them by encouraging the spread of false reports of wanton and accidental destruction on an unprecedented scale. The names of men like Lunatcharsky and Bogdanov, who have been responsible for the safeguarding of works of art in Russia since the Revolution, would have been sufficient to discredit the reports of alarmists, had it not been for the facts that we never heard such names except in connexion with some sensational piece of political news, and that we were deprived of any opportunity of making an impartial enquiry. It is owing to Sir Martin Conway's enterprise, scholarship and sincerity that our doubts have been dispersed and that we are at last satisfied that works of art in Russia are cared for as well as or better than ever before. One recent instance of the infinite care and appreciation of genuine art recorded by Sir Martin is the restoration work done in the old Rurich Palace and in some ancient monasteries, and particularly the removal of tasteless late additions to the original fabric. The classification and cataloguing of the immense masses of art treasures in Russia and the bringing to light and identification of old Byzantine and Russian paintings, tasks the beginnings of which are described in the volume, will soon offer to scholars a field which still badly needs exploring.

We are grateful to the author for making the journey at all, with all its inevitable discomforts, not the least of which must have been the endurance of an unvaried diet of sausages; but we are still more grateful to him for the endless trouble he took in order to lay before us information which we can accept without reserve.

S. P.

China and Europe: Intellectual and Artistic Contacts in the Eighteenth Century. By ADOLF REICHWEIN. Translated by J. C. POWELL. 174 pp. + 26 pl. (The History of Civilization.) (Kegan Paul.) 12s. 6d.

This, it must be admitted, is rather a disappointing book on a fascinating subject. The Chinese frenzy which rushed through Europe in the eighteenth century is one of the most peculiar and amusing divagations in the history of taste. There was presumably some correlation between

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the passion for Chinese furniture and porcelain, and the passion for Chinese metaphysic and what were imagined to be Chinese political institutions. But this correlation is extremely recondite, and Herr Reichwein has not discovered it. Herr Reichwein begins his book with a review of the rococo with some account of the manufacture of Meissen ware (true porcelain) in Saxony, but he has to dismiss the subject too hastily for him to be really instructive and his illustrations are not at all well reproduced. The next chapter, one of the most interesting in the book, deals with the influence of Chinese metaphysics on the philosophy of Leibnitz. But what is the correlation between pseudo-Chinese porcelain and pseudo-Chinese philosophy? Herr Reichwein says both are the products of Enlightenment. This may be true, but it needs far more psychological development. The Chinese frenzy reached its highest point with Voltaire and the Encyclopædists, who blandly bestowed on Chinese civilization every spiritual attribute that was lacking in their own country. These enthusiasts were, in fact, victims of romanticism, and idealized the Chinese because of their remoteness and because their own generalizations could not be spoilt by exact knowledge. Voltaire and his friends were enlightened to start with, but they worshipped China not because it was enlightened but because it was remote. The admiration for Chinese art may have had some similar origin. Still, Herr Reichwein collects together a number of charming absurdities by the eminent of France and Germany, which makes his book entertaining reading. He states that Quesnay succeeded in inducing Louis XV to plough an acre of ground himself in imitation of Chinese religious ceremonies, but unfortunately he does not give his authority for this amazing statement. He does not quote the extraordinary fact mentioned in Diderot's correspondence that Maupertuis shipped off an illegitimate son to China to enjoy the advantages of a liberal education. Altogether Herr Reichwein has produced a readable volume, but not the psychological treatise which the subject deserves. The translation by Mr. J. C. Powell is excellent. F. B.

Grundzüge der Indischen Kunst. By STELLA KRAMRISCH. 144 pp. + 48 pl. Hellerau—Dresden. (Avalun Verlag.) M. 28.

Einführung in die Kunst des Ostens. By ERNST DIEZ. 160 pp. + 73 pl. (4 in col.). Vienna and Hellerau. (Avalun Verlag.) M. 14.

Judging by the number of books on Oriental art published recently in Germany, it looks as if the interest in Eastern and particularly in Indian art has risen there to a mania. The worst of it is that in most cases these books simply repeat each other and for obvious reasons: for the lack of new material on one hand and inability to discover the fundamental principles of this art on the other. Indian art is—and this point cannot be too insistently stressed—more illustrative comment than an art in itself as for instance is that of China. Indian artists seem to have been unable to produce anything without illustration of a sacred or profane text and always remain within the limits of theology or the sensual sentimentality of their literature. Without any disparagement of the admirable work done by German scholars in this field the thought occurs that it is just this weakness that is at the bottom of the rage in Germany for Indian art.

Mme. Kramrisch at any rate cannot be accused of having failed to give all the attention possible in a comparatively small volume to the somewhat too wide field she has chosen to treat. The *Basic Elements of Indian Art* succeeds in being a comprehensive, though incomplete and occasionally too hypothetical study of the subject, so that although this book cannot possibly claim to be of first-class importance, nevertheless it is a very useful and instructive guide for those who are beginning the study of Indian art. The plates in particular are good and chosen with particular taste.

Mr. Ernst Diez gives us in his small volume a rather too professorial introductory study of Oriental art. He deals mostly with painting and consequently his field is more limited than that of Mme. Kramrisch. I do not know if the book was written for the general public; if so it may serve its purpose very well. On the other hand, if the author's intention was to enrich our knowledge, the book is a failure. The plates on the whole are good except for the coloured ones, which are too greasy and do not give any idea of the originals. S. P.

Spode and His Successors: A History of the Pottery, Stoke-on-Trent, 1765-1865. By ARTHUR HAYDEN. xxiii + 204 pp. + 88 pl. (24 in col.). £4 4s.

This book is a thorough and painstaking account of the earlier stages of one of the leading firms of the Staffordshire Potteries. The career of the first Josiah Spode, who began manufacturing on his own account in 1779 and died in 1797, coincides with the rise of industrialism and the factory system. His multifarious activities and those of his successors are here for the first time fully related, with much unpublished information which will be valuable to those interested in this phase of ceramic history. Illustrations are given of patterns for painted decoration and of copper plates for transfer printing, a process which is clearly explained; the marks used at various periods are fully dealt with. It is claimed in the preface that the memory of the first of the Spodes

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should be held in great honour for two reasons, one of which is that he introduced the blue under-glaze transfer printing into Staffordshire. Whether this achievement is really a title to honour is the crucial question. There can be no doubt that it was a symptom, if not a cause, of the deplorable æsthetic decline which came over the potter's craft in this country, and consequently throughout Europe, at the beginning of the nineteenth century. B. R.

Old Spode. By T. G. CANNON. 82 pp. + 57 pl (1 in col.). (T. Werner Laurie.) 18s.

On a page facing the beginning of Chapter I of this book are printed six reasons "why one should collect Old Spode." After reading them those who think it worth while to engage in this pursuit will hardly be surprised to find that the book does not give them the exhaustive account of the subject they may have hoped for on seeing its publication announced. Such additions to their knowledge as it contains are conveyed in a few vague hints which will not carry conviction until they are reinforced by some sort of evidence. We should like to be quite sure that Chelsea artists had anything to do with the pieces illustrated in Plate 19. It has not been even suggested in any previous work that Billingsley was at any time connected with the Spode factory, as here stated; is this mere guesswork or based on evidence? We should like to know more of Adam Buck, who is just mentioned in the description of Plate 52. Further—a more serious matter—we ought to be told which of the pieces shown in the illustrations are of earthenware and which of porcelain. The thirteen pages taken up with a reprint in full of a deed of partnership might better have been devoted to information on some of these questions. A treatise which leaves so much to the imagination can hardly be taken seriously. X.

Historic Wall-papers. By NANCY MCLELLAND. Introduction by Henri Clouzot. 458 pp. with 245 ills. + 12 pl. in colour and chart. (Lippincott.) £5 10s.

This is the latest and by far the handsomest volume to be devoted to wall-papers. The archæology of the subject is not very interesting, and nobody can be said to have yet written a real book on the subject, Miss McLelland writing mere chit-chat like her predecessors; but her illustrations are admirably chosen and will be studied with great interest. The history of wall-paper is in great part a history of "art madness," as their heyday was also the heyday of the "Chinoiserie" movement. Miss McLelland reproduces a very large number of delightful "Chinese" wall-papers. At the end of the eighteenth and the beginning of the nineteenth centuries there was a furore for "scenic" wall-papers, which were simply imitations of landscape paintings; but many of them are vastly entertaining, and Miss McLelland gives some splendid reproductions. Wall-papers never stopped being decoration to become art; but socially—that is to say, for the light thrown by their study on the divagations of the human mind—they are a very amusing subject for study. Miss McLelland affords us, by her excellently wide range of reproductions, a delightful opportunity for mocking at our ancestors. F. B.

Conferencias de Arte. By A. DE BERUETE Y MORET. 413 + xv pp. + 132 pl. Madrid, 1924.

This is a privately printed volume put together in honour of the late Señor Aureliano de Beruete y Moret, who died three years ago at the early age of forty-six. Son of the distinguished writer on Velazquez, he was himself, for the last four years of his life, director of the Prado Gallery. He was also a doctor of philosophy and letters, a member of the Royal Academy of History, a knight of the Portuguese Order of Christ, and an officer of the Legion of Honour. He delivered many lectures on art in various Spanish towns, in Lisbon, in Paris, in Bordeaux, and in London; here, in 1920, in connexion with the exhibition of Spanish paintings. He also published articles on art in various periodicals, some dramas, and two or three volumes on art, one of which, the well-known *School of Madrid*, appeared in the series edited by Mrs. Arthur Strong. Those responsible for this memorial volume have therein published eleven of Señor de Beruete's conferences: three on the painters of the time of Philip II, two on those of the time of Charles II, one on El Greco, and five on Goya—those on Goya accounting for about 170 out of the 400-odd pages. The volume is well produced and well illustrated, there being in all 132 plates, most of them having two and some three reproductions. It should admirably serve the purpose for which it is intended. E. B.

LETTER

"A TITIAN AT HERTFORD HOUSE."

DEAR SIR,—Since the publication of my article, "Titian at Hertford House," in your May issue of this year, I find that exactly twelve months before (Vol. XLIV, p. 228), Mr. MacColl had definitely referred to "L'Amour Piqué" as a work by Titian. Speaking of representations of Cupid and Venus he says, "Or he runs to her, stung by a bee, in the early Titian." Had I known that Mr. MacColl had published this definite decision and that Mr. Berenson is to publish the picture as a Titian in the new edition of his "Venetian Painters," I should of course have stated these facts in support of the attribution.

Yours faithfully,

PHILIP HENDY.

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for Connoisseurs

Illustrated & Published Monthly

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Portrait of a Young Woman, by Holbein. Panel, 54 cm. by 38.7 cm. (The Marchioness of Cholmondeley)

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AN UNKNOWN PORTRAIT BY HOLBEIN THE YOUNGER

BY PAUL GANZ

THE *Portrait of a Young Woman* [Frontispiece], recently discovered in an old English castle, is certainly one of the most delightful pictures[1] painted by the great master. Its first impression is one of resemblance to the portrait of *Bonifacius Amerbach* in the Basle Gallery. Both have the same brilliancy and colour harmony of white, black, blue, and green framing the fresh and vivid carnation, and giving the same expression of health and youthful charm to the model. I have not yet been able to identify the graceful young woman whom Holbein painted directly from life, and in such an intimate way as to add the two daily companions of this passionate lover of animals, her squirrel and her starling. But it is possible to fix approximately the date of the picture. In view of the costume, especially the white fur cap worn in England from 1527,[2] and of the oak panel, on which the portrait is painted (which was not used by the master before he left Basle for England), it must have been painted in England. A general resemblance is to be noticed with one of the Windsor drawings representing a young woman in the same position, generally called *The Nurse of Edward VI.*[3] The proportions of the face and the features are much alike, but the expression is quite different; in our picture the woman looks younger and more pensive and sentimental than in the drawing. Even if the young woman is not of English origin she may have belonged to the More family circle in Chelsea, where Holbein lived during the greater part of his first stay in England. There he had ample opportunity to study, not only the whole family and the servants, but also the numerous animals, considered there as belonging to the "milieu," and so included in the big More family group. The coloured chalk drawings of each member of the family which he made from life for this group, to-day in the King's Library at Windsor Castle, show the same large conception as does our picture. The wonderful artistic freedom of expression gives these drawings more life than we find in the painted portraits. I consider that the wonderful advance in his portrait drawings at this period is the result of his journey in France, where he learned to draw with coloured chalks. Unfortunately few of these portraits remain, but the studies for the Meyer portraits[4] in the Darmstadt *Madonna*, and still more his drawing of the *Man in the Broad-brimmed Hat*[5] (now identified as the eminent physician, Theophrastus Paracelsus), shows that he brought the French method of drawing to complete perfection.

During these years Holbein reached the climax of his mature art, treating each problem separately. He was also powerfully influenced by his sitter, drawing a strong man with vigorous lines and a delicate woman with suitable technical expression.[6] His own sensibility guided him as to the correct form. This time, which we can call his naturalistic period, begins with the Darmstadt *Madonna* and ends with his *Family Group* in Basle. Our portrait is of later date than the Darmstadt *Madonna*, but earlier than the *Family Group* in Basle. It is a step in advance of his *Family Group* which treats the same problem of painting directly from life, but is not yet free from a certain timidity, which Holbein lost later on. A considerable number of corrections made by the artist himself prove that this method was unusual with him, and shows how carefully he worked on this portrait.

When Holbein returned to England in 1532 he had changed his artistic point of view. In place of his pleasure in giving the natural feeling and more or less holding a mirror up to nature, he worked as a psychologist and analyzed his models with infallible observation, without temperament, but clearly, sharply, and coolly. His accuracy and technical perfection gained him the admiration of his contemporaries, but he never regained the dramatic depth of his *Family Group*, nor the expression of the inner life of our present portrait.

Holbein's naturalism was always kept in bounds; at the same time he gave the realistic surface of things as they were, without tricks and with modesty. The modelling of the surface in full light is soft and warm. Every line is true, every nuance is right. The marvellous gradations of surface textures renders the eyes more expressive than is the case in the later period. The hands are soft and fleshy, the outline is hard, and the nails are beautifully attached to the fingers; these details and the firm position of the clenched hands are characteristic of the period 1526 to 1528, as is also the dull colouring. In the portraits of *Sir Bryan Tuke*,[7]

[1] 54 by 38.7 cm. Coll. Marchioness Cholmondeley.

[2] Margaret Giggs, a relative of Sir Thomas More, the first figure in the family group from the left on the Nostel Priory picture. Holmes, R. R., "Portraits of Illustrious Personages of the Court of Henry VIII," Vol. I, 9. Ganz, Paul, "The Drawings of Hans Holbein the Younger," II, 4.

[3] Holmes, "Portraits," I, 10. Ganz, "Drawings, XIV, 5.

[4] Ganz, "Drawings," II, 2; V, i; V, 2.

[5] Ganz, "Drawings," III, i.

[6] Compare the portrait drawing of *An Unknown Woman in Windsor Castle*. Holmes, "Portraits," Vol. II, ii. Ganz, "Drawings," XVII, 4.

[7] Ganz, "Holbein," I, p. 79.

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Godsalve and his Son,[8] *Sir Henry*[9] *and Lady Guildford* the hands are similar. Later on Holbein took more interest in the hands, indicating the individual structure and personal form of every sitter. His line became clear and powerful so that he characterized his model in his hands as well as in the features. This development, beginning in the *Family Group,* reached its climax in the portrait of *Thomas Howard, Duke of Norfolk* in Windsor Castle.[10]

The two animals in the picture are accurately observed and rendered. The squirrel's fur, painted hair by hair, is drawn with such knowledge that one can only compare him with himself and recall the sketches of a lamb and of a bat in the Basle Museum[11] and the hawk in the portrait of *The King's Falconer, Robert Cheseman,* of 1533 in the Mauritshuis.[12]

The background with its green fig-tree branches against the clear blue sky is seen for the first time in the *Amerbach* portrait of 1519 in Basle; certainly the idea is brought from Italy. Three years later the natural form of the branches is changed into a decorative ornament combined with the tendrils of vines.[13] It was one of his studio stock properties and is to be found in important compositions, like the *Lord's Supper* in Basle[14] and the Darmstadt *Madonna,* as well as in the portraits of the first English period and again some years later, in the portraits of *Derich Born* in Windsor of 1533 and *John Reskimer of Murthyr* in Hampton Court.[15]

This picture is not only an unexpected and invaluable addition to Holbein's works, but it is also a very instructive example of his technical method of painting. My friend and collaborator in Holbein studies, Fred Bentz, restored this picture successfully to its original state, and he gave me in the following lines the result of his careful studies:

> The technique of this Holbein portrait is unusually interesting, for it suggests a portrait painted direct from life and not from a drawing. There are various corrections of outline to adjust the likeness, and there is one very important alteration in the contour of the white fur cap, as well as the cheek and chin on the right. The cap has been narrowed by fully half-an-inch, covered up by thick paint, which now stands much higher than the rest of the background.

The blue of the background and that of the corrected parts are identical, and in spite of its thickness and of the larger quantity of medium it contains, the corrected parts have only very faintly darkened. Had Holbein used oil paint these corrections would have become much darker and browner. An analysis of the background-paint shows it to be azurite (native copper carbonate) of very fine quality, mixed with a balsam and a resin; further analyses may reveal other substances as well. The opinion of people who believe that Holbein painted with linseed oil only is quite incorrect, and has no scientific ground whatever; it is a judgment on mere appearances. A fixed oil would have blackened the azurite crystals in a short time, but, as is usual in his paintings, the crystals are brilliant and jewel-like.

The background, now greenish, is without any admixture of green or yellow pigment in the blue azurite. In this picture he mixed his blue powder with his resinous medium, and the crystals are not merely on the surface, as they frequently are with him, but they are embedded in the syrup-thick balsam. Undoubtedly this helps to give a translucent enamel-like quality, for white light falling on the crystals plunges into the particles where the red and green rays are absorbed, while the residue emerges as blue light and is irregularly reflected. Under the microscope the ground looks like a beautiful mosaic of a blue of moderate intensity, a rich blue, and a neutral grey interspersed with transparent crystals of jewel-like vivid blue. Careful tests show that the differences of hue depend on the depth the crystals lie embedded in the medium. It is of interest to see that the dark green fig leaves are painted with a mixture of azurite and a yellow, and not with a green pigment.

Holbein worked much with transparent glazes, and therefore there is a vital risk of ruining his paintings by the modern craze of " stripping " a picture when cleaning it—indeed, these glazes are often of microscopic tenuity, much too thin to be done with a brush; they were put on with the finger or ball of the thumb, for they can only be put on thinly enough with the hand, like the varnish of Apelles. I have several times found prints of his thumb or fingers on his paintings, on the paint, or in glazes not done by someone else later; the microscope eliminates this possibility; and there is a very interesting, but smeared dragged, finger print on this picture, on an original glaze, 5 centimetres from the left side and 18 from the bottom of the panel, clear enough to prove that Holbein used the hand in glazing, but unfortunately it is not sufficiently sharp to be a standard of comparison, otherwise it would be of great interest, for such finger-prints when clear are impossible to forge or imitate. The variety of cracks in this picture indicate that he used different mediums for different colours, and one glazing medium is of exceptional interest, for there are no surface cracks, nor is the paint below it cracked.

In Holbein's time the knowledge and practical ability gained by the workshop apprentices in the

---

[8] Chamberlain (Arthur B.), " Hans Holbein the Younger," Vol. I, pl. 84.
[9] *Ibid,* Vol. I, pl. 80.
[10] *Ibid,* Vol. II, pl. 25.
[11] Ganz, " Drawings," II, 6; X, 2.
[12] Ganz, " Klassiker der Kunst, Holbein," p. 102; Chamberlain, Vol. II, pl. ii.
[13] On the wing of an altar-piece with St. Ursula in Karlsruhe, Ganz, *Ibid,* p. 35.
[14] Chamberlain, A. B., Vol. I, pl. 25.
[15] *Ibid,* Vol. II, pl. 4; Ganz, " Klassiker der Kunst, Holbein," p. 100, p. 113.

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actual grinding of colours and mixing with medium was of inestimable value; we possess it no more, we have no traditional technique; the last man who had it locked the door and lost the key; but some of the "secrets," which were of such common custom that nobody wrote them down, will be rediscovered by analysis; some, but, alas! not all, for no chemist can find out, beyond the substance itself, its place of origin, if the pine tree grew on the north or the south of the Alps, or the length of time necessary to expose the balsam to the sun and numberless other things of supreme importance for the "locking up" of pigments and giving permanence to colours which otherwise would mutually destroy each other. Analysis can tell you the kind of wine, but cannot give the reason why one year's vintage surpasses another.

It is common knowledge that Holbein prepared his panels with extreme care; some were white, others a neutral brown so thin that the white ground below was not destroyed, often a part of the panel was left white and other parts tinted, and, as far as my researches go, there was always a warm preparation (over the white) below his blacks. There is always a warm glow through his blacks, which are rarely so opaque that the influence of the light ground is lost. No admixture of black and brown pigments can give this wonderful translucent quality; it is only attained by the optical mixture of two superimposed transparent colours. It was his practice to use two kinds of black, one of them an intense black of a velvet quality, possibly burnt ivory, and another which produces the silvery sheen of black silk; it is not a mixture of white with ivory black, and it is still silvery when used as a transparent glaze over a white or toned ground. In the sixteenth century and earlier there were many blacks to choose from, doubtless each with some delicate but very important variation. Holbein could choose from burnt paper, peach stones, cork, vine twigs, grape skins, ivory, bones, soot from candles or from oil lamps, soot from chimneys burning pine, beechwood or oak, each with variations only known to the expert, each useful to the refined painter, but ridiculous in these degenerate days, when lampblack mixed with yellow ochre is sufficient for all wants.

There is no graphite in Holbein's paintings, but this pigment when mixed with a little white gives exactly the silvery quality of the lights on his silk; this, however, is only mentioned for illustration. Another extraordinary property of such of Holbein's blue backgrounds which are simple and flat is that they are never flat and dead like a wall, but they have the quality of air and space behind the figure, even when they are without the help of architectural framework or arches. The background is never tight against the head of the sitter. Some of this illusion is due to his use of azurite, for the crystals being actually not all on the same plane, the eye of the spectator is sensitive enough to feel one colour behind the other, and thereby he receives the impression of depth, as is the case in the present portrait. Not relevant to this picture, but of such technical interest that its inclusion may be excused, are Holbein's night scenes, which are marvels of luminous darkness. On a black ground, which he covered with his thick and sticky medium, he sprinkled his azurite *bleu à poudrer;* of course, some of the crystals sunk deeply in the black, whilst others were half-suspended, and still more remained on the surface—the surplus being removed with a feather.

Could a more wonderful method be used for producing the depth of a starlit sky, or for his dark portrait backgrounds done in the same way. For the ignorant restorer who attempts to clean such pictures disaster is near at hand; the more he cleans, the blacker they will become. The results can be seen in almost every gallery, for it was the custom of most of Holbein's contemporaries as well as his own to paint dark-blue grounds in this way. May it be my happy lot to prevent further disasters by pointing out the risk!

ANCIENT PAINTED GLASS RECENTLY RESTORED TO HEREFORD CATHEDRAL

BY F. SYDNEY EDEN

WHEN, on Easter Monday, 1786, the west tower of Hereford Cathedral fell, it brought down the central part of the west front, and involved in its ruin the great window which, in the middle of the fifteenth century, had been inserted in the west wall in place of the original Norman lancets. This window and other smaller windows adjacent to it were glazed with contemporary painted glass, which, by the end of the eighteenth century, had, probably, fallen into a more or less fragmentary condition. However this may have been, any old glass that was in the windows of the west front when the tower collapsed must, viewing it as a whole, have been reduced to a ruinous state, although it is not unlikely that some panels survived the crash approximately recognizable. What became of the greater part of this ancient glass, nobody knows, and we cannot suppose that in 1786 much care was taken to pick up the fragments. Nevertheless, there has always been a tradition to the effect that some of the ancient glass, until recently in the side windows of the chapel at Hampton Court, near Leominster, had been brought thither from Hereford Cathedral after the fall of the west tower. The glass so reputedly

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brought from the cathedral, consisting of four panels made up of fragments of every period, although the greater number are of fifteenth century date, have been given by Mr. R. Grosvenor Thomas and Mr. Wilfred Drake, who have recently purchased the old glass at Hampton Court Chapel, and by whose courtesy the drawings illustrating this article have been made, to the Dean and Chapter of Hereford, and it may now be seen, arranged as it was at Hampton Court, in one of the windows in the north transept of the cathedral. [PLATE I, C].

With one slight exception, there is no coloured glass in these panels; they are entirely in grisaille, either plain or heightened with yellow stain. On the whole, the brown enamel work is fairly well preserved, that of the thirteenth century being, as is usually the case, in better condition than that of the later periods. There is but little decay in the greater part of the glass itself, though there are a few examples to the contrary, notably a quarry so black and discoloured on the weather side that the design upon it—a bird cleaning its claws with its beak—can only be made out by looking at the surface of the glass at a sharp angle.

In the drawings which illustrate this article some slight alterations, for the sake of convenience, have been made in the arrangement of the panels. The bird quarries and one example of the *A* quarry have been transferred from the panel with the group of Saints to the panel of small fragments, and the picture of St. John the Baptist has been treated separately. We have, therefore, three subject panels and one panel of fragments.

The main subject panel [PLATE I, B] consists of a group—St. Katherine, as I surmise, crowned and holding a book, as the central figure, accompanied by other figures, all apparently Saints. Of these, three are certainly females; the figure on the dexter side of the central figure is a man, and it may be a question whether the figures in the background wearing caps may not also be men; if so, one would suggest that the capped figures represent the heathen philosophers who were converted to Christianity by St. Katherine's arguments and were martyred for the Faith.

If that surmise be correct, the female figures would seem to be intended for the maidens attendant upon St. Katherine. The fact that neither of the principal figures is directly nimbed may suggest the idea that the grouping of the figures is not original, but merely a singularly happy combination of fragments from more than one composition. As against this, however, there are certainly two, if not more, instances of the continuation of design from one background figure to the figure below it; and, again, the group of nimbi in the background may be taken as covering all the figures.

In the original panel there are borders of quarries, one with a dove holding a branch, and the others bearing the initial *A*, formed by a long entwined leaf stained yellow, which may possibly have come from the Audley Chapel at Hereford Cathedral, built by Bishop Audley (1492-1502). In our illustrations, the dove quarry and one example of the *A* quarry have been transferred to the panel of small fragments [PLATE II, D].

It will be noticed that this panel, like that shown in PLATE I, A, has been cut off at the foot to fit it into a position other than its original one. This is unfortunate, for a sight of the base of the design might possibly have helped towards a wholly satisfactory identification of the subject. The green glass at top of the panel seems to be original, and to be a continuation of the foreground of the panel originally above it. There are only two pieces of glass lost—part of the nimbus of the inner background figure on the sinister side, and a triangular piece of the tunic of the central figure at foot of the panel. In each case the loss has been supplied by appropriate fragments of contemporary work.

If this panel does, indeed, represent St. Katherine disputing with the philosophers, it may be assumed that it formed one of a series showing the story of the Saint—her imprisonment and her martyrdom, the execution of the converted philosophers, and their reception into Heaven, and so forth—and it may usefully be compared with a set of panels, unfortunately fragmentary, in the east window of the north aisle of Clavering Church, Essex, telling the same tale. It will be remembered that this Clavering glass, with the tracery lights of the north windows of the north aisle, were on view at the Victoria and Albert Museum in 1922, after they had been put through a course of careful and discriminating repair.

I am sensible that my suggestion as to the subject represented in this panel may be open to considerable doubt. Other and more probable attributions may well be made, among them, perhaps, that put forward by Mr. Wilfred Drake, who is of opinion that the figures are those of our Lady and the six virgin Saints—Katherine, Barbara, Ursula, Margaret, Lucy and Dorothy, the last with her chaplet of flowers.

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A—Virgin and Child. Drawing made from glass panel. (Hereford Cathedral)

B—St. Katherine and her Attendants (?). Drawing made from glass panel. (Hereford Cathedral)

C—Painted glass recently restored to Hereford Cathedral

Plate I. Ancient painted glass recently restored to Hereford Cathedral

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D—Fragments of painted glass. Drawing made from glass panel. (Hereford Cathedral)

E—*St. Elizabeth and St. John the Baptist.* Drawing made from glass panel. (Hereford Cathedral)

Plate II. Ancient painted glass recently restored to Hereford Cathedral

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The figures of our Lady and the Divine Child in PLATE I, A, are considerably more fragmentary than those in PLATE I, B, though, fortunately, the missing glass is confined to the mantle of the Holy Mother and to her nimbus. As, however, her mantle is repaired with fragments of drapery from a lost figure of the same period as this panel, the loss of the original piece is not, at first sight, very apparent. On the other hand, the repair to the nimbus—a piece of decayed fifteenth century white glass—strikes a discordant note. The Child's cruciform nimbus is perhaps more highly decorative than is usual, but the decoration is true to the period to which the glass belongs. In the original, the figures are set in fragments, mostly very small, of fourteenth and fifteenth century date, a few of which may, possibly, have formed part of the lost pieces of our Lady's figure.

The yellow stain is deeper in tone and more definite than in PLATE I, B, in which it is very pale and smeary, not confined to the outlines of the object intended to be coloured yellow.

The small fragmentary picture [PLATE II, E] of St. John the Baptist and his mother, St. Elizabeth, is, in the original, leaded into the space occupied by the larger of the two heads of sleeping soldiers in PLATE II, D. It is spoilt by breakage and consequent repair, both faces being thrown out of design. In particular, the loss of the top and dexter side of the composition is a sad loss. Here, again, the yellow stain is deep toned and correctly confined to the objects indicated by it.

The panel of fragments [PLATE II, D] is not the least interesting of the series: it suggests so much more than it actually shows, and one can mentally construct many complete pictures from the scraps of which it is made up. Here we see the talk between the Chief Priests and Judas—the disciple who has agreed to sell his Master, grasping the purse and a loose coin—and there a panel showing the Resurrection and the sleeping guards around the tomb. In the top sinister corner are two fragments—a human foot and part of a shield bearing an escarbuncle (the symbol of St. Victor of Marseilles). Here were at least two pictures, showing, the one, the Saint overturning the heathen altar with his foot, and the other the cutting off of the offending member. The small fragment of the thirteenth century foliage in grisaille brings before us the medallion windows of that period, and the castle, painted on deep yellow glass, recalls the familiar thirteenth and fourteenth century border of castles and fleurs-de-lis alternating with squares of coloured glass. As to the four nimbed heads, one is an angel's, below that is St. John the Evangelist, while as for the sainted Abbot and the female Saint below him, certitude is out of the question, I think.

Next to the castle in the sinister top corner will be noticed a fragmentary head of our Lady of the Annunciation.

A noticeable feature of all the heads in these panels is the peculiar shape of nose characteristic of English work of the fifteenth century; another point, hardly observable, however, in black and white reproduction, to notice is the very irregular application of the yellow stain. Objects intended to be yellow are not all so, but the colour is in patches on its subject and extends often beyond its outlines. This may be attributed to unskilful use of the stain, but it may also have been intentional, with the object of breaking up the surface of the design. In any event, this effect is not due to decay in the stain, for, next to the colour in pot metal glass, yellow staining is the most permanent process in glass painting.

It may be of interest to mention that the original drawings which illustrate this article will be deposited in the Victoria and Albert Museum as additions to the collection of my drawings of ancient painted glass in Essex and other places already in the Museum.

UNITY AND DIVERSITY IN ART—I

BY CHARLES MAURON

IN æsthetics, as indeed elsewhere, there is only one honest method—the experimental. All the *a priori* affirmations of dubious metaphysics and inopportune ethics are puerile impertinencies. One must feel, and feel for a long while, descend to technical considerations, and linger in the laboratory. Then only may one philosophize if one can, for it is no easy matter.

A man of the eighteenth century, without museums, without exhibitions, without photographs, and almost without music, could, if he tried, arrive at certain limited formulæ. Voltaire could talk of Lully but not of Palestrina, of Poussin but not of Fra Angelico, and had he done so it would almost surely have been beside the mark. Not that great works had not been created before then, but the knowledge of them was not public and ideas like collections were private.

We know and feel to-day so large a number of æsthetic phenomena that the primitive hypotheses that the earlier hypotheses filled to over-

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flowing have burst. We need hypotheses, however, as we need a house, were it only to taste the pleasures of irony and the open sky. We desire even to have only one, for our minds have grasped the certitude of the unity of all the arts. But what idea is large enough to contain at once Bach and Debussy, Rubens and Giotto, Milton and Verlaine? One may risk the venture, but only on condition of making, before one starts, good provision of intellectual honesty, of abandoning all pride and all hope of absolute success, of being happy if one finds, not the formula, but a few honest phrases which are not too absurd.

The great danger, in face of so many and such various facts, is to suppose that what we call the æsthetic sense is a form of intelligence. We love unity; in it we repose and by it we are nourished. To succeed in proving that A = B, or at least enters into B, wards off that fear which every original existence awakes in us—the fear of the unknown. To prove that Art is, at bottom, the analogue of Science, that Baudelaire = Lord Kelvin, and Shakespeare = Leibnitz—what beatitudes were there! The idea is so seductive that it is difficult to suppose it absurd; nor is it absurd. The source of every intellectual production is always that inexhaustible reservoir of sensations which we call nature. As for the human intelligence, it must be a machine that is always more or less similar, more or less pointed or powerful in different individuals, but constant, like the species in its mechanism. If, then, there is unity of origin and unity of treatment, how should there not be unity of result? There we have a good example of *a priori* reasoning. It would have no value because one can, at will, by the balance of the phrase bring into relief the unity or the diversity of the human spirit—if the theory and practice of certain modern painters had not supplied a kind of experimental confirmation of the idea.

A current opinion of the day is that a picture is not the reproduction of nature but a deformation of nature, a kind of extract destined to bring into relief certain relations which would otherwise be lost among insignificant details. If a group of trees, it is said, owes its æsthetic value in an *ensemble* only to the sombre masses of its foliage, what is gained by a detailed description of the branches and bark? A few indications will suffice. To keep only what is efficient, to put nothing on the canvas but the harmony which arrested the artist, would be, according to these theories, the means of attaining to that sober strength, that fullness of form which distinguishes good architecture and, in general, all classic works of art.

An argument once started ends generally by plunging down unforeseen declivities. And most people precipitate themselves after it; a few only watch it roll, not without a certain sadness and perhaps an excessive contempt. Modern theories of painting make straight for Cubism, and I doubt if any reasonable argument has been found to bar the way. If an object counts only by its shape and colour, it is of little importance if it be an object or not; it is purely shape and colour, and one can place it beside other shapes and other colours without any signification; they are chosen by the painter only to satisfy his sense of harmony.

It is enough to choose, it is enough to compose. Such is the irresistible conclusion which is the more seductive in that it passes beyond the limits of painting. It explains music, it may be adapted to poetry. Even more, it is only the emergence into the painter's consciousness and the application to his craft of familiar psychological truths. To choose out of a natural *ensemble*, to abstract, to rearrange in order to bring out certain relations, is what we do every day. They are the incessantly repeated gestures of the human mind, the very movements of his mental mechanism. One can watch them, for instance, in the domain of science, where these gestures have become extremely conscious. In the simple experiment of the fall of bodies *in vacuo*, the experimenter, when he considers the tube, eliminates its form, its colour, its hardness, and a thousand other qualities so as to see in it only a circumscribed vacuum. Of the falling bodies he considers only that they are as different as possible and, above all, in their mass; of their fall, of that bunch of sensations which is composed of noises, reflected lights, and shades, he considers only the rapidity. Unceasingly the experimenter chooses so as to bring out the simple relation: all bodies fall *in vacuo* with the same rapidity. And here we are at the heart of the question. It is evident that it is this skilful choice, this arrangement, which is the basis of science. If one can show that they alone constitute Art we have found the trunk whence the two branches grow. We re-establish unity, we identify, we explain, our mind can rest at ease, we are happy. An *a priori* reasoning is the safe road to happiness.

But let us submit the case to experiment. Let us question our sensations. Let us consider simply, without any theories in mind, the two results that we wish to identify. The end of science is law; more still it is a mathematical formula. It aims at the establishment of a universal function which would allow us to foresee at each instant the state of the universe. Since it is impossible for the moment to attain to this

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function, of which we know neither the variables nor the form, we have subdivided the universe into a certain number of domains, and we seek in each of these domains to find the general function which controls it. Scientific knowledge is thus only complete in the most abstract mathematical form. And who would complain that it is simple? As far as knowledge is concerned, one can only rejoice that between the pressure, P, of a gas, the volume, V, and the temperature, T, there should exist so simple a relation as $PV=RT$ where R is a constant. The simpler the result the more we applaud. But what theory would be persuasive enough to make us admit that such schematic results, however potent, would satisfy us in art, and that a formula in physics could be in any way compared to a portrait by Rembrandt? We feel at once that a fundamental heterogeneity separates them. We feel clearly that the details so necessarily eliminated from the formula ought to be retained in an æsthetic construction. That they must be chosen as being necessary to the *ensemble* and concurrent with the total harmony is true, but we must have details. We want order in variety, but without variety order is quite useless. A critic once said of Cézanne that when he painted apples he neglected their terrestrial and ephemeral qualities to preserve only their eternal form. But if the sight of an apple is a trivial occurrence of every day, what is there so strange about a sphere?

Whatever is dry, linear, precise, anæmic is detestable in art. It is not that the work must be sensual. *The Misanthrope* is not sensual, but with obstinate good sense we insist on living novels—*dramatis personæ* which are not arguments in costume. We want forms more succulent than dihedral angles, a music which is not merely made up of learned harmonies. We require richness; we demand, in fine, that a work of art should nourish us as real things do, and that we can have the divine experience of it as we have of the actual world.

All this is excessively banal, but is there any better sign of an experimental truth than its banality? But we must avoid misunderstanding. A "living" novel is not the realistic mirror in which we find once more a too well-known face. To wish for succulent forms is not to ask the painter to reproduce beautiful models. Keeping to the strict sense of words, to say that a work of art should be real and should be able to form part of our experience is to ask of it only that it should have the qualities of an external object, at once original and complex. That is not a theory, but a quite ordinary constatement.

Call to mind the way in which any beautiful work presents itself to you. One happens upon it on one's way as one happens on a new person. On its face are inimitable lights and shades, with resemblances to others no doubt, but always a personality. It has its own life, and thousands of imperceptible influences have modelled the contours of its face—a thousand events of which you are necessarily ignorant, but whence you derive a total impression. If you cease to look at it, you know that others look at it in their turn and see it differently from you; and if you look at it twenty times, you find it always at once familiar and different.

It is never thus that a scientific law or formula, however subtle its relations, presents itself to our minds. There, all the elements are definite and their relations are definite. You may or may not understand it, but once understood, it remains within you as immutable as the letters that symbolize it. It is necessary to bring into relief those fundamental qualities, however familiar, in order to explore more fully this idea of what is real and endeavour to discover what exactly distinguishes an external object from an intellectual construction. We have a chance thus to be able to define better than by a sensation this condition of reality which seems to be fundamental to a work of art.

An example will make this clearer. If we consider a circle we see clearly that it is entirely determined when one knows the definition of a circle and knows also the centre and the radius. We can probe the reality it offers us as long as we like, we shall never get anything out other than this definition, and even the form of the definition will be sensibly the same. Moreover, with the same elements we are able at will to superpose an infinite number of identical circles. But place beside the circle the contour of a leaf. It is simple enough to the eye, although we cannot define its curve in intelligible words. If we examine it with a microscope it appears made up of the sequence of contours of the cells, which are themselves undefinable (in the interior of each cell the protoplasm disposes its granulations by chance), and one may continue the process to infinity. We know, moreover, that the whole tree cannot provide us with another leaf whose contour could be superposed on this one.

One may repeat the same reasoning for all intellectual constructions on the one hand, and for all real objects on the other. What distinguishes them in essence is that one is simple enough to be defined in its elements and their relations, whilst the other offers us a complexity which renders it inimitable. It is very possible that one could pass by successive complications from this simple thing to the composite. The complexity of a phenomenon may be incomprehensible to us without being infinite. The

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human mind is an instrument which has limits to its precision, and we must take account of these. For the photographic objective infinity begins at seven metres ; for our intellect it is enough to have three bodies acting on one another to make the problem of their movements insoluble. As soon, then, as a phenomenon becomes sufficiently complex to be incomprehensible, it enters into the domain where a work of art becomes possible. It can become an æsthetic fact—which does not mean that it must become one. We can only say of any construction of the human spirit that, in so far as it puts off its abstract character and takes on the qualities of a real object, it becomes inimitable.

We have seen already in regard to the preceding example how an increasing complication brought about increasing chances of originality. It is evident to anyone who realizes the astonishing progression of possible combinations. Whatever is purely intellectual is never original. A mathematical formula, a scientific law, uses only elements that are definite, clear, and comprehensible to all. How can we conciliate the general and the particular? We must choose one or the other—idea or sensation, relations or living things.

When we opposed the endeavour to reduce art to purely intellectual elements our æsthetic experience, we have, to start with, only translated an indisputable impression—viz., that the work of art must be a part of reality. But when, having examined the meaning of the word reality, and having found it almost synonymous with inexhaustible complexity, we say, further, that the work of art must possess this complexity, we are formulating a hypothesis. And this hypothesis will have value, not if it is true —there are so many indisputable propositions without interest—but if it explains and co-ordinates a certain number of sensations without contradicting any one which is essential.

It is this that we must now investigate. Perhaps before examining the facts which may support or contradict our hypothesis we must avoid a misunderstanding, without serious importance, it is true, but capable of interfering with our comprehension of the problem. One might say that, no matter what work of art, good or bad, will possess the complexity of real objects, since it itself is one. One sees at once the sophism. When we consider a statue it is the form that interests us, not the stone; it is the form which must possess this necessary complexity. Matter cannot confer it. And in the form itself it is the intention that counts. A cube may have its corners chipped; it is none the less a cube for the spirit. Every complexity to count must be voluntary and not accidental.

(To be Continued.)

BOTTICELLI AND THE ANTIQUE

BY E. TIETZE-CONRAT

THE subject of Botticelli's picture, *Venus and Mars* [PLATE C], in the National Gallery, is based on Resposianus's poem, "De concubitu Martis et Veneris," or on Polizian's "Giostra." Its singularly long shape is based on the original use of the panel picture as furniture decoration (Bode). We can then definitely assume that the picture was the outcome of a commission to the artist—Botticelli himself or someone else—in which the subject and shape to which the painter had to adapt his composition were specified. In these two directions, therefore, he was limited by others' wishes. To follow the process of creation more closely, I should like to draw attention to an antique sarcophagus [PLATE B] which, in my opinion, inspired the artist's composition within the limits set him. This stone sarcophagus, which depicts bacchanalian scenes in low relief round a main group showing Bacchus discovering Ariadne at Naxos, is now in the Vatican Museum (No. 173). The question is whether the artist knew only a drawing from it or whether he was familiar with the original. The left-hand upper relief shows the draped figures of a man and woman who recline isocephally within the surrounding plinth, and who, together with the putti who move, also isocephally, between them, fill the long right corner. Here was the problem: to recreate a similar shape with two immobile main figures and with agitated small surrounding ones, and the Renaissance painter took over this composition as his model. It is not necessary to go into the correspondence of the details, as, for instance, the characteristic proportions of the woman or of her draperies; these particulars were too familiar to Botticelli and his circle from their studies of the antique to count as further evidence.

The artist certainly seems to have looked closely also at the main relief. Apparently he owed to the little cupid, who has found a place under the arm on which the sleeping Ariadne leans, the impudent satyr boy who stealthily tries to disengage himself from the God of War. Perhaps, too, the pose of the centaur and the

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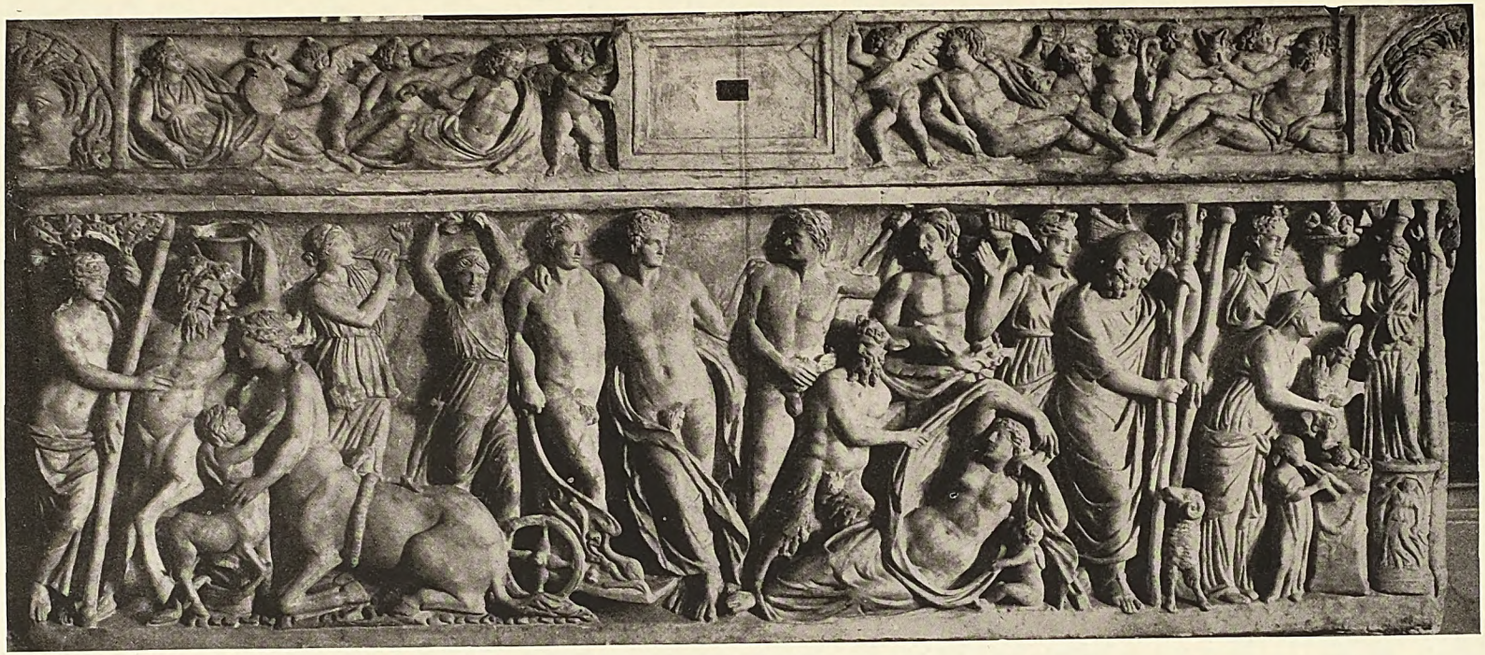
A



B

C

A—Detail of *Pallas subduing the Centaur,* by Botticelli. (Uffizi, Florence.) *B*.—Stone Sarcophagus with relief, *Bacchus discovering Ariadne at Naxos.* Greek. (Vatican Museum, Rome.) *C*—*Mars and Venus,* by Botticelli. Tempera on panel, 69 cm. by 172 cm. (National Gallery)

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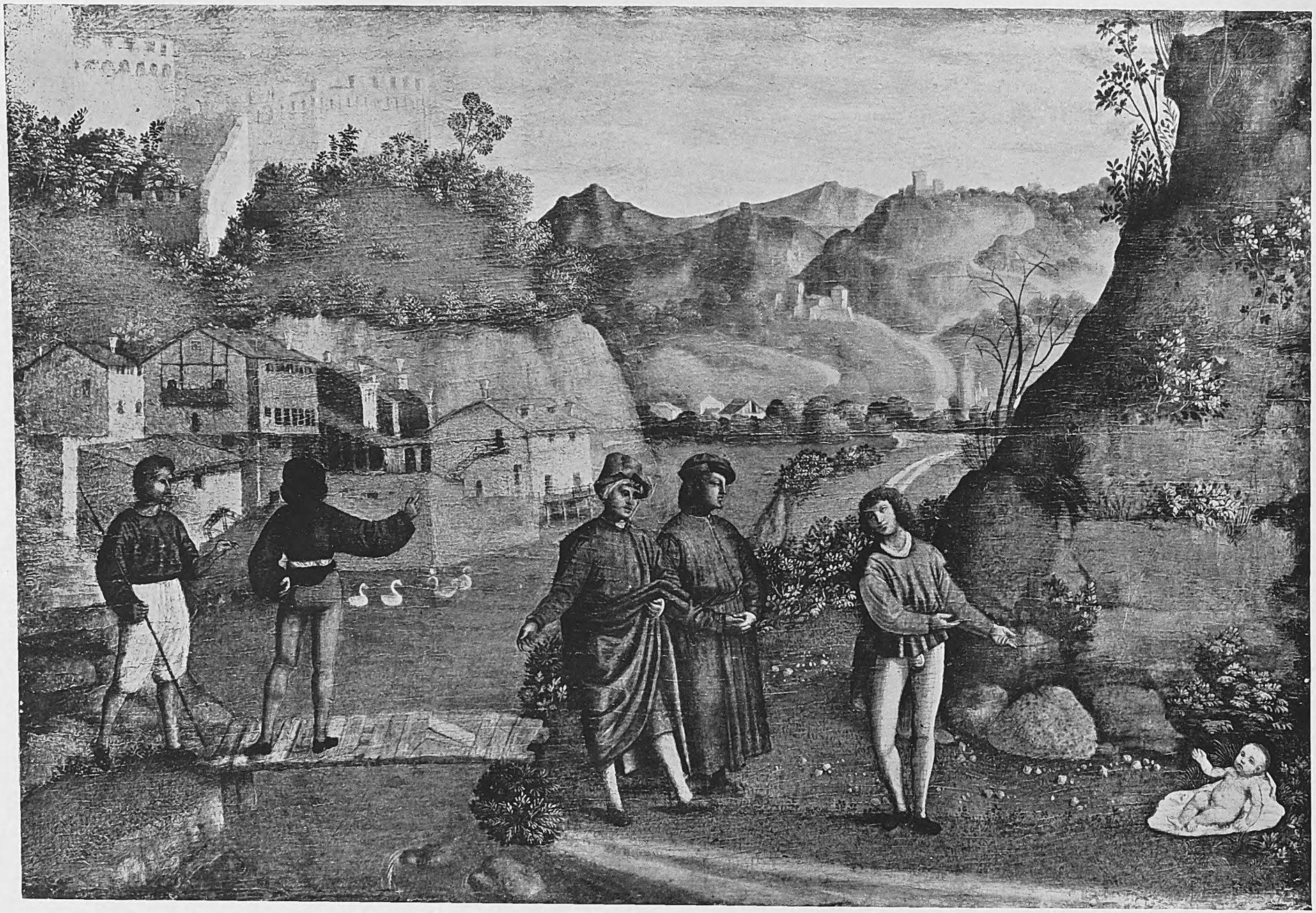

A—The Finding of Paris, here identified as by Giorgione. Panel, 45 cm. by 65.4 cm. (Sir Martin Conway)

Plate I. The Allington Giorgiones.

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characteristic tilt of his head, half wild, half love-sick, influenced Botticelli when he painted his picture, *Pallas subduing the Centaur* [PLATE A], now in the Uffizi Gallery. It looks rather at this point as though we were carrying coals to Newcastle; the absolute hegemony of the antique in fifteenth-century Florence is a proved and unquestioned fact, and it would be superfluous to demonstrate it afresh. But the discovery of particular examples like this is not so frequent. In this case Botticelli's classically conceived composition would, in the absence of the sarcophagus, doubtless have been taken to have originated in a picture motive of the Renaissance. This kind of direct inspiration is sufficiently rarely noticed that it may be of some interest to point it out in the present example.

THE ALLINGTON GIORGIONES

BY SIR MARTIN CONWAY

TWENTY-TWO years ago I bought at St. Jean de Luz two early Venetian pictures [PLATES I and II] which came out of the Duke of Ossuna's Collection in Spain and before that had been in the Alberelli Collection at Verona. The moment I clearly beheld them I was sure that they were early works by Giorgione, that is to say, that they were painted by the artist who also painted the pictures which I regarded as by Giorgione. At that time there were several Giorgiones. There was Giorgione according to Crowe and Cavalcaselle, Giorgione according to Morelli, Giorgione according to Sir Herbert Cook, and other Giorgiones besides. Since then these different creations of art-criticism have been trimmed and combined till there has come into existence a Giorgione upon whose integral personality art-critics in general are more or less agreed.

Various opinions upon my two pictures have been stated by well-known students of Italian art, some agreeing with me, some disagreeing. The only writer of first-rate importance who has not to my knowledge pronounced any opinion upon them is Mr. Bernard Berenson, who has never, so far as I know, had an opportunity of examining them at leisure. They have been for nearly twenty years at Allington Castle in Kent, which is not a very accessible place. In the study that I am now proposing to write I shall call them the Allington Giorgiones. I have not troubled my head about other people's ascriptions of these pictures because I have never had any doubts on the matter, and, after all, it was I who had to live with them and my pleasure in no wise depended upon what others might say. I have, however, recently been challenged to prove my ascription of these two pictures to the great master of Castelfranco, and I have determined once and for all to do so and to do it beyond peradventure, question, or dispute.

Let me then at starting clearly define what I intend to demonstrate. I shall show that the painter of the Allington panels was the same artist as he who painted the following, amongst other pictures:

The *Trial of Moses* and *The Judgment of Solomon*, in the Uffizi; the Giovanelli *Tempest*; the Castelfranco Altarpiece; the Prado *Madonna*; the Vienna *Philosophers*; the Dresden *Sleeping Venus*; and the Louvre *Fête Champêtre*.

I will, in the first instance, invite the reader to agree that the two Allington pictures are the work of a very young artist. I do not think that anyone will seriously contest this claim because their immaturity leaps to the eye. It is evident in the simplicity of the composition, in the hard striving of the painter to draw and give meaning to the figures, and in the vivid simplicity of the colour scheme. Most of all, however, it appears in the lack of any common scale for all parts of either picture. In one, for instance, a fairly big river flows through the middle of the landscape, but when it arrives in the foreground it is spanned by a wooden bridge, whose total length is about the same as the height of a man. There is a like disproportion between the size of the trees and of the cliffs and hills about them, and even less agreement in scale is to be noted between hills and houses. The character of the hills proves them to have been suggested by actual hills 1,000 ft. or more high, yet the houses at their base are about one-tenth of their height. These are merely a few of the indications which reveal the youthful immaturity of the artist. Any reader who will carefully inspect the reproductions will be able to convince himself that whoever the painter may have been he was undoubtedly young.

The next question to be answered is this: At what date did our young artist paint the two Allington pictures? A first approximation to the answer is to be found in the costumes of the men, their brightly coloured tights, their blouses held round the waist by a strap, and the shoes upon their feet. I have found numerous examples of this exact costume in pictures by Gentile Bellini, Carpaccio, Giovanni

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Mansueti, Lazzaro Bastiani, and some other early Venetians, none dating from later than 1496. They can also be found in pictures and sculptures of the early 'nineties all over North Italy, and in woodcuts illustrating Venetian books, such as those in the Malermi Bible of 1490. Earlier forms of the costume with longer skirts to the blouse can be found in drawings by Pisanello and even as far away as Bruges. I have also a long list of later forms similarly in detail divergent, but the exact form appearing in the Allington panels I have nowhere found, except in or about the first lustre of the last decade of the fifteenth century.

A curious coincidence, to which I have elsewhere called attention, is worth setting forth again in this place. A nude child is depicted lying on a white cloth in one of the Allington pictures. This same child, but drawn in reverse, appears on a page of the sketch-book which Albrecht Dürer employed during his visit to Venice in 1494-5. I do not suggest that Dürer copied it out of the Allington picture, but it is evident that both children are based on some common original which Dürer saw at that time in Venice and which was known also to our young artist. I have searched high and low for this original without success thus far, but I still expect some day to find it in a Nativity of the School of Giovanni Bellini.

Our artist must have been a remarkable youth. He came to Venice, to the studio of Giovanni Bellini, with his head full of landscapes and a disposition ready to absorb the neo-paganism of the moment. When almost everyone was still painting Madonnas and other religious subjects he devoted himself at once, as by a natural instinct, to pagan legendary subjects. The first four pictures by him of which we possess record all deal with the adventures of Paris. He must have stumbled against some humanist scholar at the very start of his career and yielded himself whole-heartedly to the spirit of the intellectual advance guard of his day. The new movement was initiated and promoted by men of letters. It is not surprising therefore to find the illustrators of books printed at Venice very sensitive to it. Woodcuts in Venetian books, produced in the last decade of the fifteenth century, exemplify and enable us to date from year to year the progress of the change in artistic ideals which the Renaissance was producing.

Heralded by the six woodcuts in Petrarch's *Triumphi* of 1488, it is in the "Devote Meditazioni" of 1489 that the new type of book-illustration definitely begins. That type is further developed in the Malermi Bible of 1490, the Dante and the Plutarch of 1491, the Decameron and Massuccio's Novellino of 1492, and in the Livy and Ketham's Fasciculus of 1493. The Allington pictures, alike in spirit, in composition, and in forms, fit most comfortably into this group. Neither earlier nor much later can they be. Their spirit is that of the charming illustration to the 97th Psalm in the Bible. The trick of telling their story by a row of figures drawn out across the foreground is exemplified in the Scourging of Christ in the "Devote Meditazioni" and in the Dedication print in the Novellino; whilst the figure of the man seen from behind with his head in profile to the left, ill-adjusted to his shoulders, finds a striking parallel in the youth on the right in the Physician woodcut in Ketham's Fasciculus. I do not suggest that our young artist actually drew designs for woodcutters. What I do assert is that he must have been working at some time between the years 1490 and, say, 1493 or 1494 in the artistic medium in which the illustration of the above-mentioned books was produced. What that medium was I will now proceed to demonstrate.

Not later than the year 1490 Giovanni Bellini painted the attractive picture in the Uffizi which is generally called the *Allegory* [PLATE III, E], but which, in fact, is a representation of a scene described in the fourteenth-century poem by Guillaume de Deguilville, entitled "Pélerinage de l'âme." This picture marks the same important moment in the history of Venetian art of which we have been speaking—the moment when painters began to turn their attention away from the old round of religious subjects to subjects of an idyllic, secular, or mythological character. Bellini's picture indeed professes to be still religious in formal subject, but it is instinct with the new spirit, and though it plays with the figures of Saints and baby souls, it does so in a mythological and poetic manner, and not at all in accordance with any orthodox or established formula. Here, in fact, Bellini breaks away from the mediæval tradition and reaches out his hand towards the full Renaissance which was rapidly approaching. He moves in the same direction as the book illustrators, and his picture, like their woodcuts, is an illustration of a literary work.

Two facts can be stated in connexion with Bellini's picture. It influenced Giorgione, as everyone admits, in his paintings of *Moses* and *Solomon* [PLATE III, D], which are in the Uffizi, and it also, and yet more powerfully, influenced our young artist in composing the first of the Allington panels. If the reader will compare the Allington picture with the Bellini he will find them composed of the same elements. The figures which tell the story are arranged in a row in the foreground. There is a hill limiting the composition on the right.

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B—Paris put out to Nurse, here identified as by Giorgione. Panel, 45 cm. by 65.4 cm. (Sir Martin Conway)

Plate II. The Allington Giorgiones.

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There is a river in the midst which circles round and disappears behind the hill. There is a higher hill on the left. The background is closed by a mountain with a town or village at its foot on the margin of the river. Finally, there is a castle on the sky-line far away and half-way down-hill below it is a farm.

But while our young painter thus borrowed the main lines of his composition from his master, Bellini, he was no slavish imitator. Bellini's landscape is a concocted thing, made up of parts studied from nature, but combined together as no natural scenery was ever built up. Our young artist, while taking from Bellini the masses of his composition, has called on his own memory of country with which he was familiar and has endeavoured to render the general aspect of hill country known to him, the broad features of which he could reproduce. I will presently conduct the reader into the valley here depicted and will tell him the name of the assemblage of houses indicated by the river bank.

But first let me pillory the ignorance of those who have imagined that our young painter was a Bergamask, and that his landscape is of Bergamask character. When I first heard the suggestion, I laughed, being a person not unacquainted with mountain scenery nor insensitive to the character of hills, which in different parts are as unlike as bulldogs are to greyhounds. The hills in the Allington backgrounds are utterly unlike those that rise behind Bergamo. The typical Bergamask landscape is one of mounded hills formed of the moraines at the edge of the ice-sheet as it retreated at the close of the Ice Age. The hills we have to seek must be found near the north margin of the Italian plain, and evidently from their character much further east than Bergamo. Cariani's picture in the Brera (No. 132) may be cited as containing a typical Bergamask landscape. It has hills of very different type which slope down to a plain or wide valley floor; indeed almost any Cariani with hills may be chosen as typically different from the hill-landscapes which haunted the memory of our young artist in the early years of his residence in the City of the Lagoons.

On considering the problem in detail with the help of maps and memory, I came to the very definite conclusion that I should find what I wanted in the lower valley of the Brenta. Accordingly I took the train from London to Vicenza, hired a motor-car there, and told the man in what direction to drive. Within an hour or two I had not only verified the correctness of my forecast, but had quite accidentally run up against the background of the second picture also.

I will deal with that after we have done our duty by the landscape behind *The Finding of Paris*. Where I expected to find the scene was in the lower part of the Brenta Valley near its emergence into the plain at Bassano. I did not, of course, expect photographic accuracy of rendering. The artist was painting from memory, and substituting for Bellini's artificial rocks and hills the kind of scenery with which his memory was stored. There can be no doubt about the particular view of which he was thinking. As you enter the Brenta Valley from Bassano a conspicuous mountain rib is passed on the left bank; advancing beyond it within the valley you encounter villages or hamlets with their toes in the water. Further on comes the principal town of the valley, Valstagna, here depicted among trees with two church towers near its right end. At this point the valley forks. The main branch bends round and away on the right, while a rather narrow gorge, the Val Frenzela, leads off to the left and mounts to Asiago, a name that was in every mouth during the war. The hills nowadays will be found deeply incised by well-graded, zig-zag roads which were made for war purposes and high aloft guns were in position. The hills behind Valstagna are much more lofty than they are made to appear by our young artist, whose notion of scale was rudimentary, as noted above. In fact, they are far too high for any castle to surmount them. When therefore we observe in the picture a castle on the sky-line and a farm half-way down below it, the reason for their introduction is because our painter had Bellini's picture before him and reduced the scale of his hills in order to include the human element of buildings contained in his prototype.

It is not, however, only in the broad features of the landscape that we can recognize the memory and influence of the Brenta neighbourhood. Details are taken from the same locality. Those who suggested a Bergamask origin for these pictures may be forgiven for ignorance of mountain form, but why did they not observe the chimneys which have the form peculiar to the Veneto? A few old chimneys surviving in the Brenta Valley exemplify the pattern universal in the fifteenth century in these parts. Existing houses, moreover, are of the same type as those in the Allington pictures. There are the same outside staircases. There are wooden galleries exactly like that on the house in the left middle distance of the *Finding of Paris*. The trees on the hillsides are curiously " tufty " in aspect. At several points they can be found growing along the top edge of a cliff as in the same picture. To make a long story short, it is as certain as anything can be that the landscape at the back of the *Finding of*

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Paris is the landscape of the Lower Brenta Valley.

Turning now to the second picture, *Paris put out to nurse,* the principal feature in the landscape is a castle crowning a mountain outlyer, behind which a valley penetrates into the depth of the hill-country. The characteristic feature of this castle is that it is united to a walled enclosure below by two walls descending to it and that all the walls are strengthened by towers. In fact, we behold a walled town surmounted by and connected with a hill fortress. Having travelled all along the foot of the north Italian hills I am able to assert that there are only two castellated towns of this type which can come into question—Soave near Verona, and Marostica four miles west of Bassano. No one will suggest that our artist was a Veronese, and Soave does not possess the necessary features. Marostica does. There can be no doubt that the painter had Marostica in mind when he was composing this picture. Perhaps some readers may remember that Marostica was the base of supplies for this part of the Italian front during the late war. Unfortunately the only photograph I could obtain of it is a bad postcard [PLATE IV, J], which, however, suffices to show the character of the two descending walls though not of the fortified enclosure below.

Let us here sum up the results thus far established by our argument. I have shown that the two Allington pictures were painted by a young artist of high promise who was working within the circle of influence and probably in the studio of Giovanni Bellini, not before the year 1490 nor after about 1495. I have shown that this youth from the beginning of his career adopted the ideals of the neo-pagan men-of-letters of his day. I have also proved that the landscape with which he was familiar, and within reach of which he must have been brought up, was that of the hill-country in the neighbourhood of Bassano and Marostica. The artist for whom we are searching must fulfil all the above conditions. There is only one that does so—Giorgione of Castelfranco, who was born about 1477. Castelfranco is eleven miles distant from Bassano away out on the dead flat plain. Giorgione's pictures show him to have been a lover of hilly landscape. The nearest hills to his city are the hills that rise behind Bassano and Marostica. The conclusion I think is obvious. I will now proceed to show that it is inevitable.

Among the many collections of pictures in the possession of private owners in Venice in her great days was one belonging in 1627 to a certain Andrea Vendramin, about whom nothing else is known. He caused an illustrated catalogue to be made of his pictures in the year above-mentioned. The illustrations are summary sketches in monochrome, which render the composition of the pictures well enough, but leave us in necessary ignorance as to the quality of the workmanship and the detail of handling and style. All these sketched copies have been reproduced by the Medici Society under the auspices of the British School at Rome and edited by Professor Tancred Borenius in a handy volume, entitled "The Picture Gallery of Andrea Vendramin" (London, 1923). No less than thirteen of the pictures are attributed to Giorgione. Though we may have our suspicions as to the authenticity of some of them, the sketches do not afford sufficient material to justify the definite rejection of any. The collection was in existence in 1615, while Giorgione died in 1510. An ascription only a century old recorded in the city in which the artist worked is a very respectable authority. The onus of disproof in such cases lies with the doubter.

Among these thirteen Giorgiones are a pair which intimately concern us. One of them is a landscape of the plain with a rabbit and trees in the foreground, three people moving in the middle distance in a field near a farm or hamlet, and a wooded background [PLATE IV, H]. The other depicts *The Judgment of Paris* [PLATE IV, F], and deserves our close attention. A comparison between it and the *Paris put out to nurse* indicates that both are by one and the same artist. A cross-legged figure in the foreground with a long rod leaning against his shoulder occurs in each. They are sufficiently varied in detail to prove that one is not copied from the other, but so similar in invention that they must have come out of a single brain. Further back in both pictures, is another figure seated on the ground to which a like observation applies, while the character of the buildings and of the landscape (so far as the summary nature of the sketch reveals it) is in both the same. We are, therefore, justified in asserting that our artist was identified in Venice as Giorgione within about a century of Giorgione's death.

Marcantonio Michiel, the so-called Anonimo, in the year 1525, that is to say, fifteen years after Giorgione's death, thus recorded seeing in Venice another picture of the Paris tale. "In the house of Messer Taddeo Contarini, the picture on canvas representing the Birth of Paris, in a landscape, with two shepherds standing, was painted by Giorgio di Castelfranco and is one of his early works." This same picture is referred to in a correspondence between Isabella d'Este and Taddeo Albano in November, 1510. Albano was a Venetian merchant, who bought pictures for Isabella. She had asked him to

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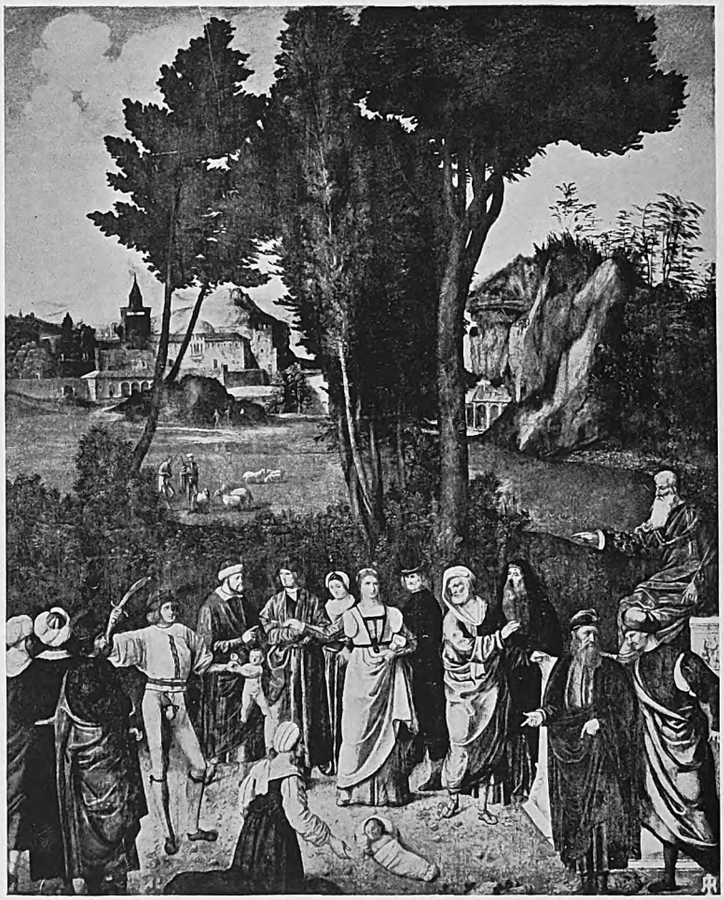
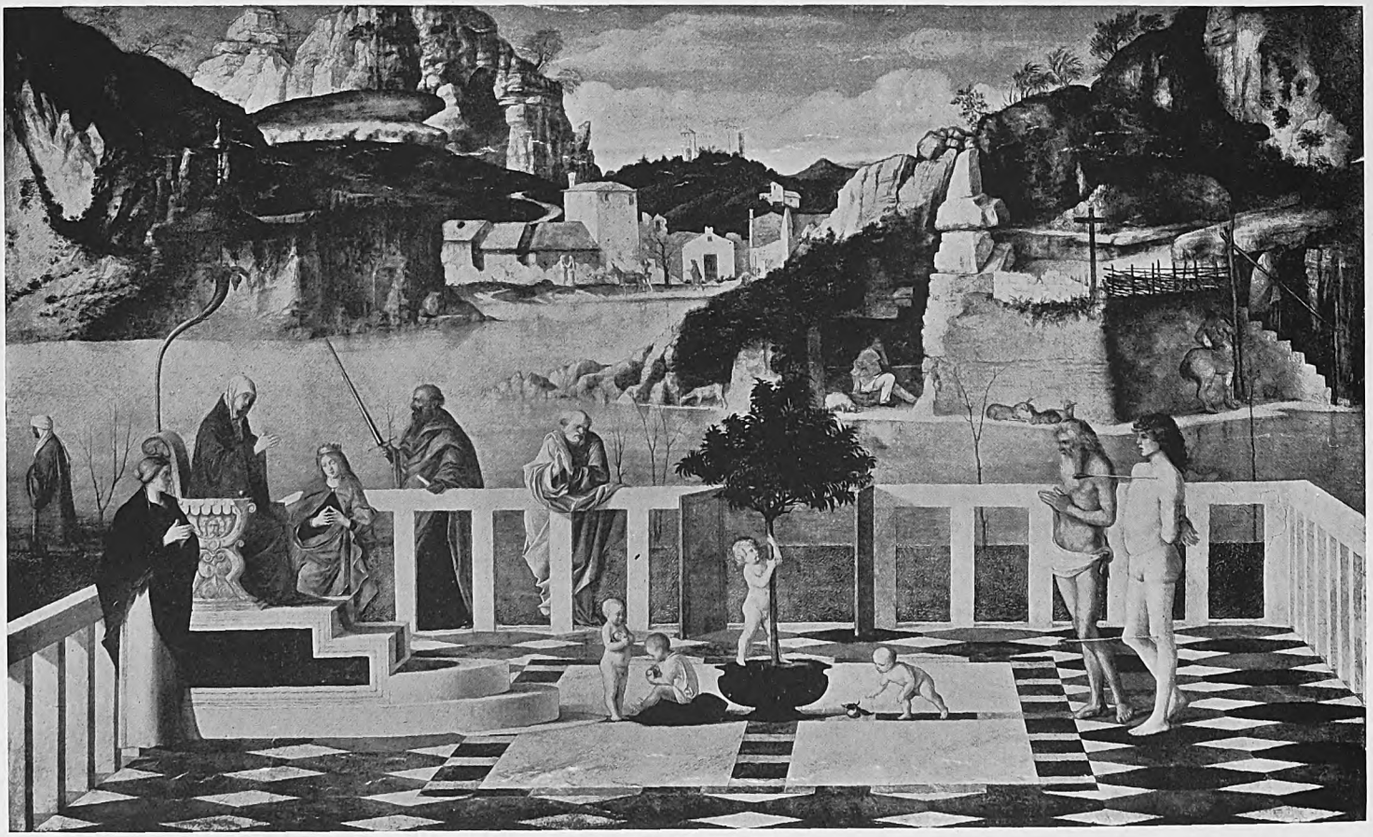
C—The Birth of Paris. Copy of a detail from Giorgione's lost picture. 91 cm. by 63 cm. (Buda-Pesth Gallery)

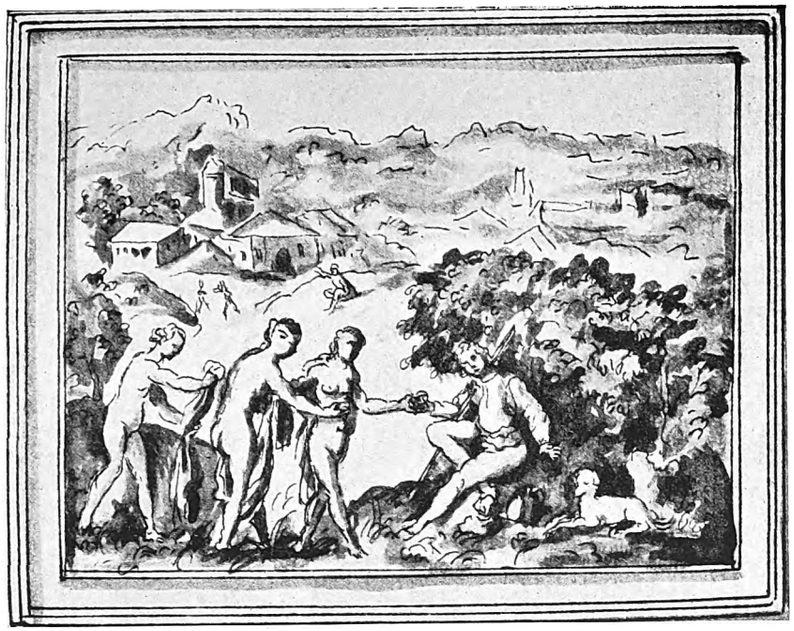


D—The Judgment of Solomon, by Giorgione. (Uffizi Gallery, Florence)



E—The Allegory, by Giovanni Bellini. (Uffizi Gallery, Florence)

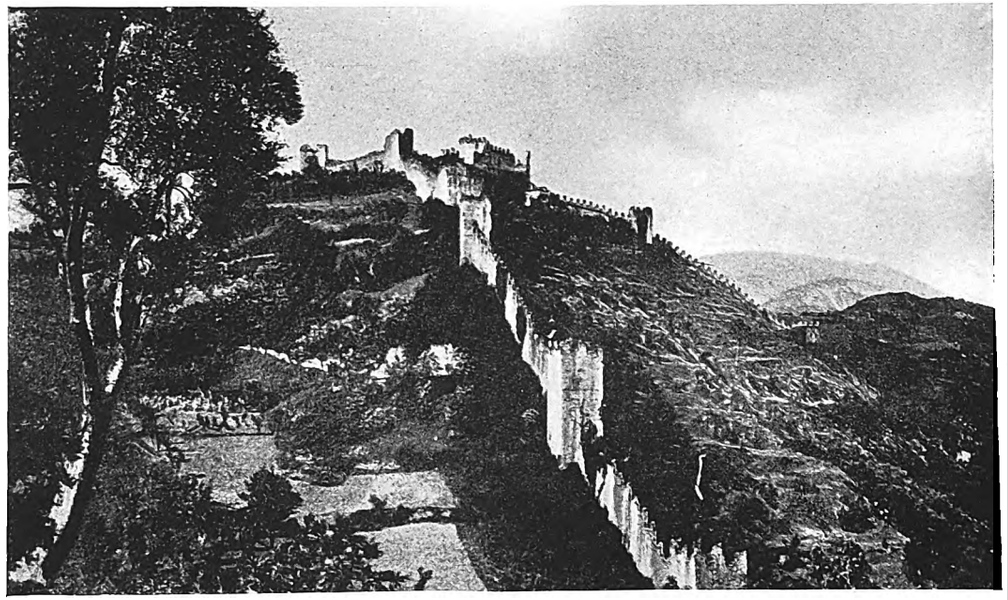
Plate III. The Allington Giorgiones



F—The Judgment of Paris. Drawing of picture ascribed to Giorgione in "The Picture Gallery of Andrea Vendramin."

G—The Birth of Paris. Engraving (here reversed) by Theodor van Kessel, after Giorgione's lost picture, published in the "Theatrum Pictorum."

H—Landscape with Figures. Drawing of picture ascribed to Giorgione in "The Picture Gallery of Andrea Vendramin."



J—View of Marostica

Plate IV. The Allington Giorgiones

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enquire about *una pictura de una nocte* by Giorgione. Albano replied that it is true that Giorgione painted such a picture for Taddeo Contarini which he hears is not particularly good. But the said Giorgione painted another " nocte " for Vittorio Becharo, which, he understands, is better designed and better finished than Contarini's. Neither owner, however, was willing to sell.[1] Thus there were two pictures of the *Birth of Paris*, referred to as "the Night," one on canvas in Contarini's collection, another better finished in Becharo's. Both pictures are lost, but a rude engraving of Contarini's, done in reverse by Theodor van Kessel, was published in 1660 in the *Theatrum Pictorum* illustrating the pictures in the collection of the Archduke Leopold William. A fragment of an old copy of it [PLATE III, C] in Buda-Pesth displays the figures of the two shepherds. We reproduce Van Kessel's print [PLATE IV, G], but again reversed into the direction of the original painting. Seeing that the proportions of the engraved picture are exactly the same as those of the Allington panels, I cannot help suspecting that there existed in Becharo's collection a version on panel belonging to the same series as the Allington panels, and that the enlarged and second-rate canvas example in the Contarini collection may have been identical with the " copy " of which Buda-Pesth preserves a fragment. That all three compositions were by the same painter is proved by the appearance of the same model for one of the shepherds in the *Birth of Paris* and the *Paris put out to nurse*, and by the remarkable similarity of the farm buildings in both backgrounds with their very long, overhanging thatched roofs, the like of which I do not find elsewhere. The reader will easily discover a multitude of other characteristics which all these compositions possess in common.

Here, then, we have four pictures devoted to the Paris tale and all painted by the same youthful master: the two panels at Allington, the lost *Birth of Paris*, and the *Judgment of Paris*, which was in the Andrea Vendramin collection. One of them bore the name of Giorgione already in the very year of his death. Another was similarly attributed as far back as 1615. What better confirmation could be required for the conclusion as to the authorship of the other two to which we have been driven by so many converging lines of argument?

A gifted young painter, and notably one so eminently gifted as Giorgione, will not linger long on the initial stages of his art. His style will rapidly evolve, and it is certain that there will be observable a wide divergence between the work of his youth and of his maturity. Nevertheless, change how he may, there will always adhere to him certain tricks and mannerisms of detail which help to link earliest and latest together.

Morelli thus indicated some of the peculiarities that mark Giorgione's work: " Eyes placed somewhat near together, the hand often with the first finger extended, the fantastic costumes, the poetically conceived landscape background." All these features are conspicuously present in the Allington panels. The eyes are markedly near together in the central standing figure in each. Three of the men in the *Finding* gesture with the index finger extended. The costumes may be described as fantastic, and the landscapes are beyond question poetically conceived.

Nothing is drearier to read than a catalogue of resemblances between details in a group of pictures. Unfortunately, I must here set out a few of such resemblances, but I will cut them as short as possible. Let me begin with gestures, because the gestures depicted by a painter are as characteristic of him as are the gestures employed by an individual in emphatic speech. For present purposes I will cite only two: the right arm flung out horizontally or bent at the elbow across the front of the body. These same gestures occur both in the Uffizi *Solomon* and in the Allington panels, where they indicate the persons who are actually speaking and differentiate them from onlookers and hearers. I cannot find these gestures in the pictures of any other artist of the period, though I have widely sought. They are peculiar to Giorgione.

The standing figures in these early pictures lead on by an easy transition to the man in the Giovanelli picture, and from him to the S. Liberale. Well-drawn legs are a virtue of all Giorgione's pictures. Veronese did him the compliment of actually copying into one of his pictures now in the Hermitage the leg and surrounding drapery of the *Judith* in the same gallery. The trick of making a figure turn its full back upon the spectator, as in the *Finding of Paris*, is also repeated in other pictures by our artist.

The little figures in the middle distance of the *Paris* pictures are worth careful observation. Two seated on the ground in the *Paris put out to nurse* are of such unusual grace as almost to amount to a signature. Giorgione to the end of his days was fond of seating figures on the ground. The drawing of these two fundamentally resembles that of the figures in the *Fête Champêtre*. If anyone desires to see how differently another artist treated such figures let him examine the pictures by Cariani in the galleries of Berlin and Milan. They belong to

[1] *Archivio Storico dell' Arte I* (1889), pp. 47, 48

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another world. Other middle distance figures in pictures by Giorgione run about in an agitated fashion, as in the second Vendramin picture, and in the Seminario *Apollo and Daphne*. A family likeness runs through them all.

The long rods which several of the men carry are a significant detail. Giorgione was fond of the accent of these sharp straight lines. They appear again in the Vendramin *Judgment of Paris*, in the *Moses* in the Uffizi, in the Giovanelli picture, in the Prado *Virgin and Saints*, in the *Apollo and Daphne*, in the Buda-Pesth fragment, and most prominently in the exaggeratedly long lance of S. Liberale in the Castelfranco *Madonna*. The same effect of a vivid straight line obliquely cutting the composition is arrived at more subtly in the *Fête Champêtre* by the prolongation of the line of the flute in the outline of the woman's legs. Sebastiano del Piombo, for a like reason, exaggerates the length of John Baptist's cross, of a crosier, and of a lance in the background in his altar-piece in the Church of S. Giovanni Crisostomo in Venice, but he painted that picture under Giorgione's direct influence and even perhaps after a design by him. Palma also occasionally introduces rods into his compositions, but he too borrowed them from Giorgione.

Let me next call the reader's attention to some significant and recurring landscape details. Such are the overhanging rocks edged with plants or trees lightly silhouetted against the sky. Morelli notes them as characteristic of Giorgione. They occur in the *Finding of Paris*, in the Vienna *Philosophers*, and in the Dresden *Venus*. The domestic buildings, to some of which I have already referred, are alike in type in the *Paris* series, in the Giovanelli *Tempest*, the *Venus*, the *Philosophers*, and even in the *Fête Champêtre*. Specially noteworthy are Giorgione's trees. They are either delicately drawn in outline against the sky, as in the *Paris* series and in almost every other picture down to the *Fête Champêtre*, or they are of another type borrowed from Bellini's *Allegory*—dense tree-clumps, which appear in the Uffizi panels, and are often used later in combination with the silhouetted sort. The lightly-painted trees are now almost universally faded to a yellowish brown, and this peculiarity is common to the *Paris* series and all Giorgione's later pictures. Such faded trees as these appear also in the Castelfranco *Madonna*, the Giovanelli picture, the *Fête Champêtre*, and all the rest. They were doubtless green when first painted, but the blue in the green has faded and the green has thus become a yellowish brown. Carpaccio's and Cima's trees remain green; Bellini's go brown, but not so brown as Giorgione's; Tintoret's go very brown. Only the solidly-painted tree-masses with Giorgione remain greenish, and so does the grass. One of the troubles one has in writing about pictures is that one cannot make the colours evident to a reader. A painter's chord of colour is often his most characteristic feature, and this is specially the case with Giorgione. The fading follows exactly the same course in the *Paris* pictures as in the Giovanelli *Tempest*. Both have the same grass and the same silhouetted trees. They have faded alike because they were painted from the same palette.

One more feature let me cite and I have done. Mantegna had a habit of introducing into his foregrounds little stones lying about and very sharply defined. Giovanni Bellini borrowed the trick from him and handed it on to Giorgione. These little stones in the latter's foregrounds are characteristic of his early works. We find them in the *Paris* series, in the Uffizi panels, in the Giovanelli *Tempest*, and in the Vienna *Philosophers*.

But an end to peddling over such details! I cite them and could cite many more only to confound the sceptic. It is not by details, but by whole pictures that an artist appeals to the spectator. It is because every time I see the *Paris* panels they give me that shock of identity whereby one recognises a friend in the street, that I know them to be the expression of the personality of the most charming and loveable of Venetian painters. Here we behold the budding of his genius. We see him influenced by Bellini, yet maintaining his own individuality and going his own way. If he takes from his master a hint for composition, he employs his own materials and deals freely with the formula. The next step in his career is marked for us by the Uffizi panels, in which he again displays a memory of Bellini's *Allegory*, but the spirit is the same as in the *Paris* series. I will not, however, here pursue the succession of his works or follow the rapid growth of his power. The reader may find pleasure in discovering for himself the light that the *Paris* series casts upon all Giorgione's later work.

Should anyone, admitting the obviously Giorgionesque character of these paintings, claim them for the work of an imitator, he will find himself in sore straits. Youthful artists, 16 or 17 years of age, do not have imitators. This young imitator, had he existed, must have been a young genius himself. Where are his other pictures? Moreover, he must have possessed prophetic gifts, for he imitated not merely what Giorgione had painted, but what he was *going* to paint! What name can anyone suggest? Cariani? Cariani was a Bergamask, and there

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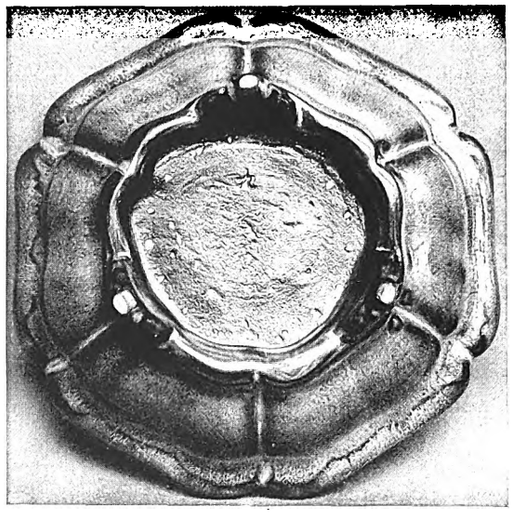
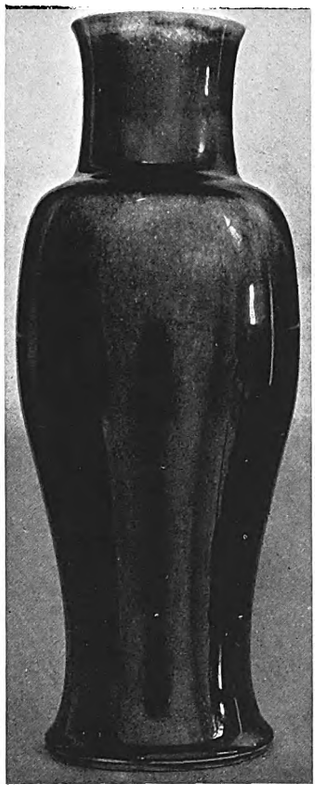
A



B



C

D

A—Chün ware bulb-bowl. Sung dynasty (960-1279). Diameter, 19.8 cm. Two views. *B*—Sang de boeuf vase. K'ang Hsi period (1662—1722). Height, 42.7 cm. *C*—Peach-bloom water-pot. K'ang Hsi mark. Diameter, 12.7 cm. *D*—Mille-fleurs water-pot. Ch'ien Lung mark (1736—95). Diameter, 12.7 cm. Two views.

A gift of Chinese Porcelain to the British Museum

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is no Bergamask element here. Landscape, figures, conception, spirit—all are Venetian. Shall we say Bissolo, then, or Catena? Both of them came from the March of Treviso and entered Bellini's studio, but at too late a date, and, besides, we know their styles well enough, and there is not a trace of them discoverable in the *Paris* pictures. It is, however, lost labour to hunt for analogies among the works of little men. In the early 'nineties in Venice there was no other man, young or old, to whom it is possible to refer these pictures except to Giorgione. They fall into line at the head of his paintings. His art proceeds logically from them, and no other explanation of them is possible.

In conclusion, let me briefly resume what I claim to have proved. I have shown that the Allington pictures were painted about 1493 by a young pupil of Giovanni Bellini. If that pupil was aged 17 in 1493 he was born in the same year as Giorgione. I have shown that he was familiar with the hill-landscape nearest to Castelfranco, in the neighbourhood of which city Giorgione was born. At the beginning of his career our artist painted four pictures of incidents in the story of Paris. Two of these pictures are recorded as Giorgione's work. Finally, I have instanced a number of details characteristic of the technique of our artist which are likewise prominent in the work of Giorgione and no other artist. He that would dispute my identification of the painter of the Allington pictures with Giorgione must disprove not one but all of the above conclusions. It cannot be done.

I have thus fulfilled my undertaking to prove beyond peradventure, question, or dispute that the Allington panels are the work of Giorgione. If they do not fit into the scheme of that artist's work according to the estimate of this or the other critic, it is his estimate that will have to be altered. With the exception of the Castelfranco *Madonna*, no other picture is more certainly Giorgione's than are these two. A true estimate of his art must henceforward be founded upon them.

A GIFT OF CHINESE PORCELAIN TO THE BRITISH MUSEUM

BY R. L. HOBSON

THE British Museum has recently received a gift of first-class importance from a generous Hong Kong donor, in the name of the Keechong Hong.

It consists of four pieces of Chinese porcelain, all of those rare and costly kinds which museums, with their slender grants, can hardly hope to acquire nowadays by purchase. Without a coloured reproduction, the merits of these specimens will not be fully apparent to the uninitiated; but those who are familiar with the types will recognize in the accompanying plate a bulb bowl of "Imperial" Chün ware of the Sung dynasty, a *lang yao* red vase, a peach-bloom and a *mille-fleurs* water-pot.

The Chün Chou bowl [PLATE A], which may have been used for growing bulbs or as a stand for a flower-pot, is of the superior type usually distinguished as "Imperial." It has a grey porcellanous body, with thick opalescent glaze. The colour inside is lavender-streaked, flecked and splashed with frothy grey, and there are Y-shaped partings in the glaze, the "earth-worm marks" which Chinese connoisseurs regard as infallible signs of genuineness. The flat rim is reddish purple, flecked with grey, and on the outside the same grey-flecked purple breaks into crimson. The glaze is brown on the edges and projecting parts, from which the brighter colour seems to run away; and it is olive brown on the base, which is scarred with a ring of seventeen small spur-marks and incised with the numeral *chiu* (nine), indicating the size of the bowl. The Museum had no specimen of this kind before 1920, when Mr. Eumorfopoulos presented a beautiful Chün bowl of slightly different form.

Next on the list is a tall slender vase [PLATE B] (16.8 in. high) of K'ang Hsi porcelain, with a brilliant red *lang yao* glaze. This glaze, which tradition associates with the name of Lang, is one of the glories of the K'ang Hsi period. The vase is a typical specimen, with faintly crackled glaze and red of cherry tint in the thinner parts, but darkening into ox-blood (*sang de boeuf*), where it has flowed thick on the shoulders and above the base. The colour has run away from the lip, leaving a passage of yellowish white, but the flow of the glaze, as on all genuine pieces of this period, has been kept in control, so that it does not trespass beyond the edge of the base. Under the base is a crackled glaze of warm white verging on buff, and there is a similar glaze in the interior with a splash of red.

PLATE C is a water-pot of a form to which the Chinese give the name of *T'ai-po tsun*, from its resemblance to the wine-pot of the bibulous poet, Li T'ai-po. It was used to supply water for the ink on the writing table, and, like the wine-pot, it was doubtless served with a ladle. On the sides are three engraved medallions formed of coiled archaic dragons, partly hidden

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by a "peach-bloom" red glaze. The feature of the piece is the glaze, which changes in colour from maroon to deep peach red, broken by passages of green and greenish white. The glaze under the base is white, and the mark of the K'ang Hsi period is painted under it in blue, in the mannered style which is usually associated with "peach-bloom" porcelains. Next to the *sang de boeuf*, the peach-bloom is perhaps the most celebrated of the K'ang Hsi monochrome glazes, and the absence of a peach-bloom has been hitherto a standing reproach to the Museum collection.

Another void in the collection is filled by the second water-pot [PLATE D], for the Museum had previously no specimen of *mille-fleurs* porcelain. It is painted in delicate *famille rose* enamels, with panels of lotus, prunus and peony in a ground which is strewn with every kind of flower. The painting in the panels is executed in the refined and dainty style associated with the name of the glass painter, Ku Yüeh Hsüan. There are touches of gilding in the mass of coloured flowers, the base rim is gilt, and underneath is a seal-mark of the Ch'ien Lung period in thick upstanding blue enamel, enclosed by two five-clawed dragons disputing a pearl in red and gold. The exquisite finish of this vessel would suggest that this is an Imperial piece: the fine calligraphy of the mark and the supporting dragons prove it conclusively.

JOHN AND WILLIAM BASTARD, OF BLANDFORD

BY GEOFFREY WEBB

THE brothers John and William Bastard were of the second generation of a family of architects who practised in and around Blandford Forum, in Dorset, from the latter part of the seventeenth until well into the first quarter of the nineteenth century. Their father, Thomas Bastard, is described as an architect on his monument in Blandford Church, and their elder brother, also Thomas, seems to have followed his father until his marriage with a neighbouring heiress enabled him to settle down as a country gentleman, and found the family of Horlock-Bastard of Charlton Marshall. The village church [PLATE II, H], built 1715, is an interesting and charming little building of squared flint and stone work; its buttresses at the corners of the east end and at each side give it a Gothic character, apart from the tower, which is that of the original mediæval building, dressed up with obelisks and pediments. The buttresses are symmetrically disposed and the marriage of Gothic and Classic is quite a happy one. Inside there is some fine wood work rather bolder in detail than that of the Blandford buildings. If, as seems not unlikely, this is the work of one of the older Bastards, it shows the solid qualities of the tradition in which they worked, and suggests an especial feeling for the relative surface textures of their materials that is noticeable in the younger men's work at Blandford itself.

Other traces of the work of the elder Bastards are hardly to be found by reason of the great fire which destroyed Blandford almost completely in 1731, leaving but three buildings of any importance standing. Of these Joachim Sagittary's house raises questions of date and influence of the greatest antiquarian interest; it is related to the classical English domestic style of the seventeenth century by its hipped roof and rubbed brick rustication and ornament, but its barbarous Germanic qualities definitely set it aside from the tradition and from the purpose of this article. Ryves Almshouses, dated 1682, are a more natural phenomenon in an English country town, and have the charm and grace of their kind; they are not, however, particularly distinguished. Dale House, 1689, might well be by Thomas Bastard the elder, but while it is a good simple house of its time, brick built with Portland stone dressings and a coved cornice, its merits are those of almost all houses of its time and character, and do not indicate an architect of any marked individuality.

The great fire of 1731 gave the brothers John and William their opportunity, and the town is to-day largely their work. The first building to be completed in the work of reconstruction seems to have been the Town Hall [PLATE I, A], which bears the date 1734 on the frieze of the centre window and the name Bastard in the curved pediment above. This façade—the whole building is little more than that—is a good and characteristic example of their style. The material is Portland stone, and the skilful use of the intricate detailed enrichments, in contrast with the plain surface of the stone, to underline the window pediments and give the necessary emphasis to the cornice and main pediment, shows an understanding of materials and the possibilities of the relations of surface textures and colour that is one of the consistent qualities of their work, as I noticed above in connexion with the church at Charlton Marshall. This building has been criticized by Messrs. Belcher and Macartney in their first

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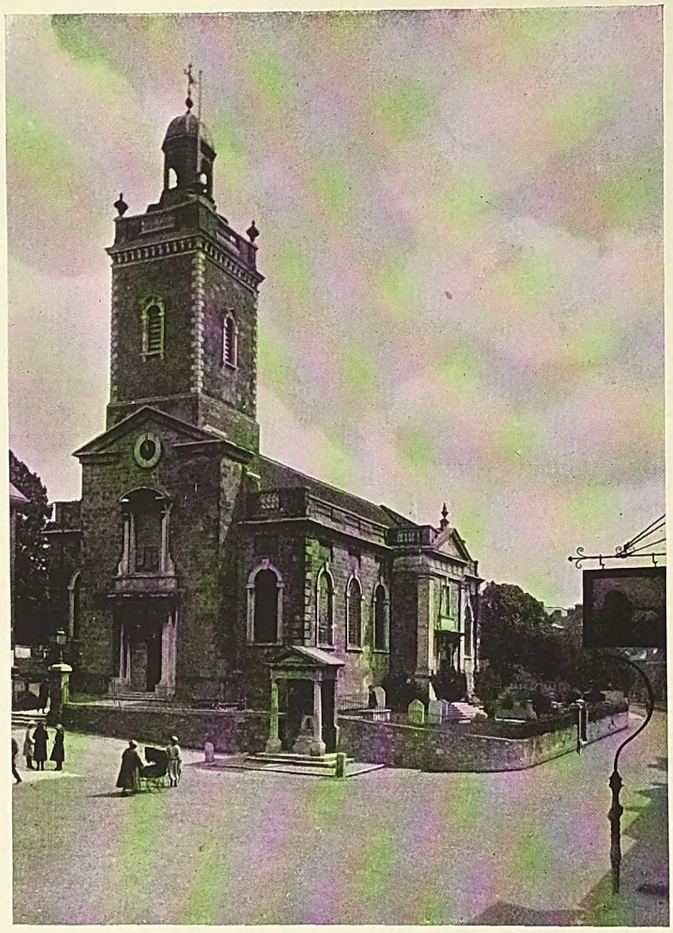
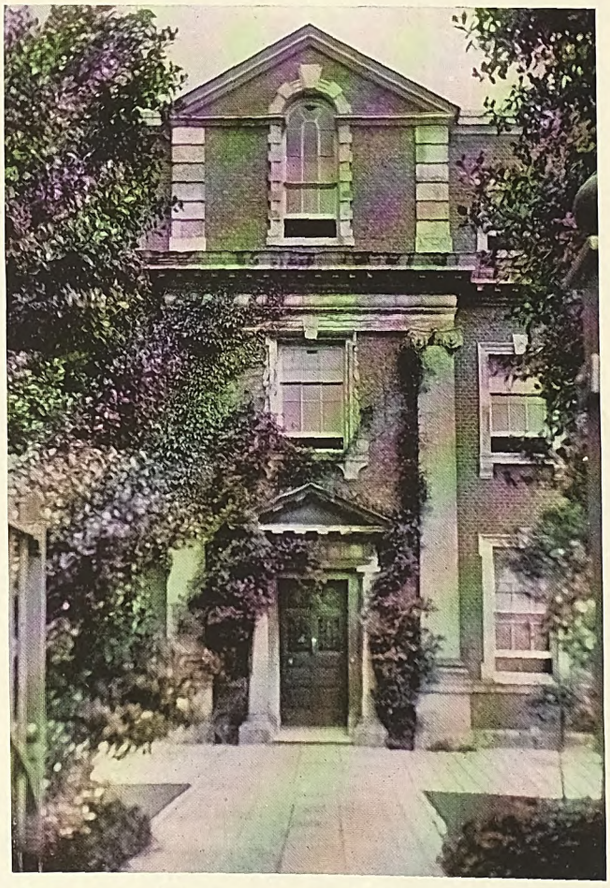
A—Town Hall, 1734



B—Church, completed 1739

C—Spetisbury, 1735



D—Coupar House, Blandford

Plate I. John and William Bastard, of Blandford.

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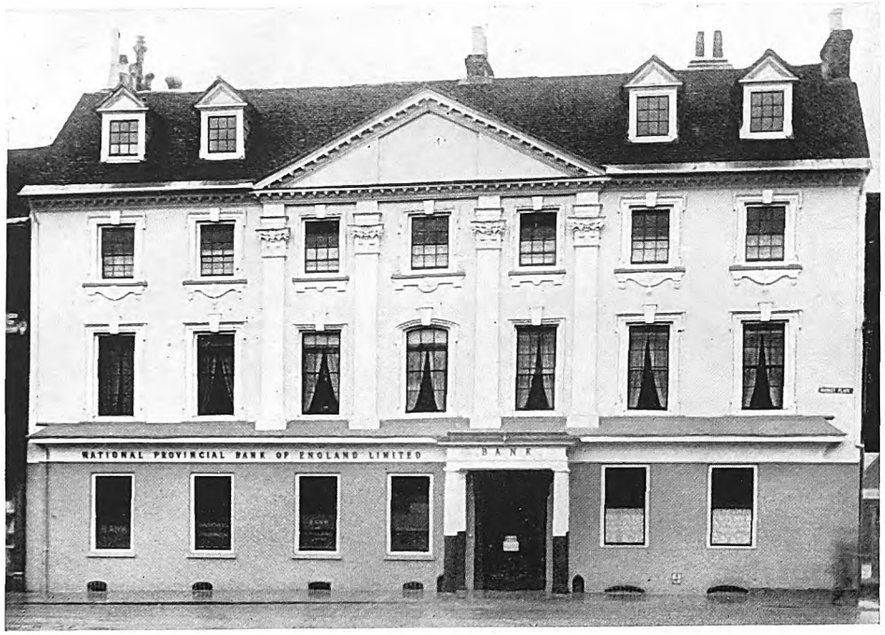
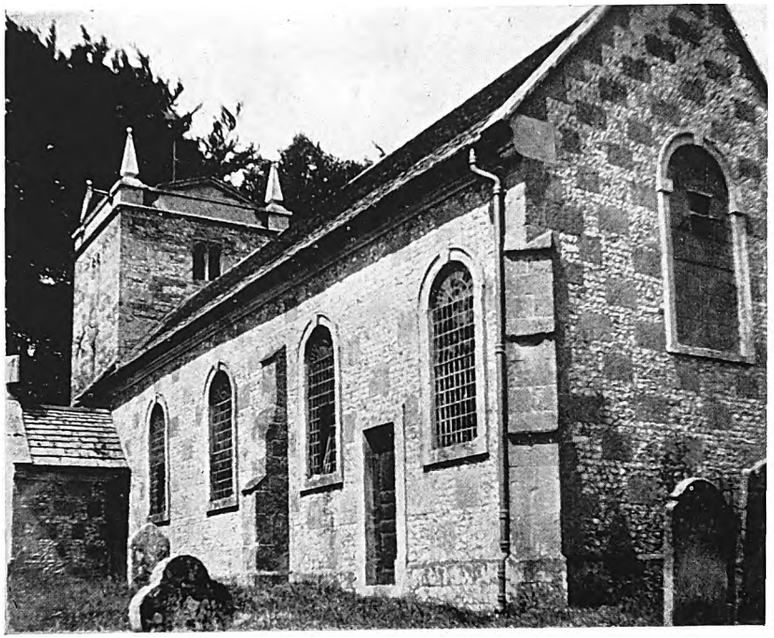
E—Interior of the Church, Blandford

F—Gate Piers, Coupar House



G—The Old Greyhound Inn, Blandford.



H—Charlton Marshall Chapel, 1716

Plate II. John and William Bastard, of Blandford

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volume as wanting the frieze to its cornice, which they describe as too weak for the building. I cannot bring myself to agree with this criticism, which seems to show a lack of understanding of the nature of the design. As in all the Bastards' work, the detail of the ornament itself is of great delicacy and refinement.

The church [PLATE I, B], completed 1739, is the one building by which we can judge their ability to compose a mass; the other examples of their work are almost without exception façades. The exterior of Ham Hill stone weathered to green with Portland stone dressings, stands finely on its platform at the end of the Market Place, with John Bastard's charming little portico, containing a pump that he gave in 1760 to be an insurance against future fires, to give it an added impressiveness and sense of scale. The tower has been criticized as too high and slight, and in this respect the illustration seems to exaggerate an effect which is not nearly so marked in the building itself. The weakness would seem to be in the transition from the broad shallow projection of the west front to the square tower. In the main, however, the building is very fine, both the south front with the great porch and the east end with its apse and fine effect of succeeding pediments round and square as the roof rises from the apse to the chancel and from the chancel to the nave height. The interior [PLATE II, E] has been overfilled by the addition of the great lateral galleries, and these, with the rearrangement of the seating, prevent the proper use or effect of the great side porches and make the spacing of the columns seem unreasonable. Before these alterations, the church must have been splendidly open and spacious.

These two buildings will serve as examples of the two distinct manners in which these architects worked. The Town Hall is designed to be the centre feature of a block of street fronts, and opposite are a number of houses in the same flat, rather linear style, with the same use of delicate and elaborate decoration to take the place of bold architectural features. The Market Place has suffered considerably from rebuilding, and it is difficult to judge of the united effect of the buildings in this manner; but several interesting individual houses remain. Examples are the Institution, said to be John Bastard's own house, and containing some very elaborate wood and plaster work, and the Red Lion; these two are corresponding features in a large design, but the original symmetry is now lost.

The Greyhound Inn [PLATE II, G], now a bank, is a good example of this style. It is the end block of the south side of the Market, facing up Salisbury Street, and balancing the two houses mentioned above, almost the most prominent position in the town. It is a fine dignified front, with a characteristic wealth of ornament. The Greyhound itself has gone from the pediment, leaving it rather bare. An interesting feature of this building is the heavy coved cornice between the ground and first-floor windows, to give the necessary weight and importance to the ground floor to carry the Corinthian order above. The Institution and the Red Lion buildings, mentioned above, are more unusual than the Greyhound, but, in my opinion, less effective. The Red Lion, in particular, is disappointing, though the ornament in cement is of the greatest interest. Both buildings have rather acute open pediments, and these with the characteristic cornices appear weak. The Institution is the better, but neither building is really satisfactory, in spite of the charm of their doors and other details and the originality of the pilaster capitals.[1]

The bolder, less fanciful, manner which the Bastards adopted for buildings of more individual importance, of which the church is an example, is to be seen in two fine houses shown here. The first, Spetisbury [PLATE I, C], is the centre feature of a country house front built with wings projecting slightly in advance of the part illustrated. The house was built for John Hody in 1735, and enlarged between 1762-77; the later building seems to have been at the back of the house, where there is an indescribable confusion of work of different dates, traces of the original Tudor house cropping up in places. The front, however, appears homogeneous, and should the wings be later than the centre, as the relative heights of the storeys might suggest, the transition from the low centre feature to the greater height of the wings has been effected in such a masterly way as to convince one against any evidence that this is the original intention of the design. Unhappily, the house is so placed below the level of the roadway and hidden by a wall that no photograph could be obtained showing the whole front. The centre itself is a fine composition; the effect of the important attic storey and the low broad pediment containing a Venetian window, an admirable device, is particularly good. The capitals of the pilasters, and indeed the whole order with its brick freize, is a charming variant. A slight modification of this capital is to be found on the Red Lion at Blandford. The interior of this, perhaps the best example we have of these two architects, has

[1] These buildings have been published in measured drawings in Belcher and Macartney's *Later Renaissance Architecture in England*, Vol. I.

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been so much altered to suit the needs of the different religious bodies that have occupied it of recent years, that the original arrangements and decorations are quite irrecoverable.

Coupar House [PLATES I, D, II, F] is a large town house. In date it would appear to be of two periods. The original house, a long low building, of which parts might even be from before the fire of 1731—some ground floor casement windows would suggest this—has been dignified with the grand front shown in the illustration, and a charming fore court enclosed in a semi-circular brick wall with a stone coping. The gate piers of stone and wall piers of rusticated brick with stone dressings, and urns of varying design, are particularly good, and give the whole court a special distinction. The added front is a tall building one room deep, containing a grand staircase and four state rooms, having fine woodwork panelling doors and chimney piece. The façade itself is of red brick for the sides, and dark blue for the centre feature, with Portland stone dressings; the bricks are all headers, a very unusual arrangement, to be explained perhaps as an experiment in surface texture. Certainly the result is very charming. The whole design, while inferior to Spetisbury, is fine and bold, but it is to the charming colour effect of the two bricks and the Portland stone that its real distinction is due.

There are other buildings at Blandford attributable to John and William Bastard, but those already illustrated and discussed here will serve to indicate their character and powers as architects. The most outstanding of their characteristics is professionalism. There does not appear in their work a natural genius for formal design, such as made a mathematical professor into Sir Christopher Wren, or called Henry Bell to be an architect from among the merchants of Lynn. The Bastards were bred up to the building trade, and though without great natural talent they could not have achieved such a composition as the front of Spetisbury, much more must be accounted to the virtue of tradition, both building tradition and the sure grounding in Paladian principles which was the staple of every architect's training at that time. They were not, however, bound to the letter of the Paladian canon; Blandford is too far from London for the fashionable pedantries of the great patrons which so hampered the metropolitan architects, to affect such men as the Bastards. Mr. John Hody, when he had Spetisbury built, was satisfied with a fine dignified house in the English tradition, with no more reminiscence of Italy than Wren was content with who had never been there. Spetisbury and Coupar House, in spite of features in the latter which recall such a fashionable architect as Wood, of Bath, are both essentially in the style of Wren, of which Gibbs was the only fashionable upholder at this time—the style that is the real accommodation of the classical manner to the conditions and traditional materials of English building. The mention of Wood recalls the fact that his great works in and around Bath are contemporary with these buildings by John and William Bastard. Perhaps in some of their ornament, notably the pillowed frieze at Coupar House, above the windows of the Town Hall, and in several interiors over doors and chimney pieces, we can see a trace of Wood's influence, who himself made much of this part of the Ionic entablature.

But it is in their street architecture that one sees this professionalism most clearly. There is in it a freedom which, while it has something of the inherited English love of conceits and fancies, has more of the virtuosity of the slick professional about it. Of course, this professionalism has immense advantages, among them that skill in the combination of materials that I have had occasion to refer to more than once. And if I have seemed to be too severe in my judgment on two architects whose work has all or nearly all those qualities of taste and assurance whose lack we most deplore in present-day architecture, and who have made the streets of Blandford a model of decorous comfort and elegance, it is because in one or two instances they have almost risen to the level of the great men of the preceding generation. And it is by no less a standard that they should be judged.

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SOME PAINTINGS OF THE SIENESE SCHOOL IN THE MUSEUM OF FINE ARTS, MOSCOW

BY VERA ANDREYEFF

AMONG the Italian primitives in the picture gallery of the Moscow Museum of Fine Arts first-class paintings of great masters are not to be found; yet some of its pictures are of great artistic value and considerable interest, for they throw a new light on some painters of that early period of Italian art. Such interest is afforded by a large Sienese triptych of the fourteenth century [PLATES I, A, C, and II, E] and a Crucifix, signed by Segna Senensis or Segna di Buonaventura [PLATE I, B]. Both paintings belong to the collection of M. Stshekin that was presented to the Museum by its owner in 1909. The triptych has a gothic frame with the engraved names of the represented saints: "Sta. Magdalena," "S Augustinus," and under the Madonna "Ave gratia plena."[1] Although the golden ground of these paintings[2] has been renovated, the nimbi newly impressed and all three covered with a thick coating of new varnish, yet traces of repainting are few and only in the central panel of the Madonna.[3] As to the panel of the Magdalen no signs of repainting can be traced here [PLATE I, A]. It is in a perfect state of preservation, and offers us a marvellous specimen of the minute and exquisite technique of the Sienese. It is manifest that the three panels are Sienese productions, yet the first glance convinces the student that they are not the production of one master. The colour, the form of the hands, the types of the face, the stiffness of the attitude that has a flavour of Byzantinism in it, denote Duccio's workshop in the Madonna, whereas in the lateral Saints we feel Simone Martini's more realistic art. This impression is confirmed by the fact that the central panel [PLATE II, E], which originally was doubtlessly of a different size and shape, has been afterwards forcibly adapted to the two lateral ones, for which purpose it proved to be necessary to cut off the right-side of the panel with a part of the Infant's nimbus and the Madonna's left hand. The Madonna wears a blue mantle edged by a narrow geometric pattern thrown over a yellowish head-scarf. The gilt thread woven into the cloak of the Madonna is apparent only in its lower part. In the Sienese School the golden hatching usually covers the whole of the garment. It may be that time and restoration have effaced the rest, for vestiges of it can be discerned on the Madonna's head. The Madonna carries the Infant on her left arm, his left foot held in her right hand. The round-headed Infant, wrapped up in a dark violet mantle, lifts its edge with his right hand. Let us see whether it be possible to name the author of this painting. Documents preserved in the Archivio di Stato, in Siena, give us a whole series of names of painters contemporary with Duccio. But only two of these names are quite distinct personalities connected with a definite series of works. They are Ugolino da Siena and Segna di Buonaventura. Professor R. van Marle, in the second volume of his recently published *History of Early Italian Painting*,[4] is trying to arrange all the Duccieque productions into groups according to similar traits of style in certain panels, making a certain number of personalities stand out among Duccio's pupils. But his interesting comparisons are far from being all equally convincing, and among the newly-created personalities one only is thoroughly distinct—that is the Maestro di Città di Castello, whom Herr Weigelt had already marked out as a painter of a peculiar style.[5] None of the artistic personalities created by v. Marle does our Madonna approach as closely as the best known of Duccio's pupils, Segna di Buonaventura, especially in his signed Maestà at Castiglione Fiorentino.[6] The type of the face of our Madonna, with its immoderately long and thin nose with a curved tip, the general outline of the long figures, and the hand with its particularly thin, separated fingers—all these features are to be noted as well in the Madonna at Castiglione Fiorentino, and the round-headed Infant with a chubby nose and mouth on his expressionless face would acquire a still greater likeness to the Infant at Castiglione Fiorentino if his right cheek, damaged during the renovation of the golden ground, were restored to its original more prominent and rounder form. At all events, it is clear that the type of our Infant's head bears a closer resemblance to Segna's Infant than to the long-headed Infants of Duccio and his other pupils. (Compare the Infant of the Madonna at Montepulciano.[7])

[1] This frame is evidently of a later origin than the paintings.

[2] Painted on wood in the usual tempera technique; size of the central picture, 70 x 48 cm.; of the lateral ones, 60 x 48 cm.

[3] On the forehead, mouth and neck of the Madonna and some spots of her mantle.

[4] v. Marle. *The Development of the Italian Schools of Painting*. The Hague, 1924.

[5] C. Weigelt. *Duccio di Buoninsegna*, 1911.

[6] v. Marle *op. cit.* II, p. 126.

[7] BURL. MAG., Dec. 1912, p. 138, pl. B.

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Another thing to be noted is that the position of both Infants is awkward. At Castiglione Fiorentino the Infant does not so much stand on his mother's knees as hang over them, for his feet do not touch her knees. The attitude of our Infant is a variation of a motive very popular in the Sienese School. The Infant sits on his mother's left arm propping his right foot against the palm of her right hand and his left against her wrist. One of the best expressions of this motive, rendering so well the careful tenderness with which the Madonna offers her burden to the spectator, the organic blending of the two figures in one group, is the Madonna on the polyptych, No. 28, in the Siena Academy[8] [PLATE II, D]. This Madonna was attributed by Mr. Mason Perkins to Duccio's own hand,[9] by Jacobsen, Weigelt, and v. Marle to Duccio's workshop. We think that Mr. Perkins is right and that even if the finishing of the work had been left to a pupil the drawing, the idea, and partly the execution, must be Duccio's, for among his workshop paintings we do not know another group of such harmonious unity. Besides, the likeness of that Madonna to Duccio's Madonna in Perugia, revealed by the recent removal of the fifteenth century repainting of this panel,[10] is another proof in favour of Duccio's authorship. The painter of our Madonna doubtlessly had Duccio's Madonna for a model, yet instead of Duccio's elaborately rounded composition, instead of his images full of tender feeling, we find here stiff figures with no apparent concern for each other and expressionless faces. His tendency to elongate the figures breaks the conception given by Duccio: the nestling up and stooping down of the two figures, the intention to give in that rounded ball of figures an expression of tender motherly love. If so, the motive of the Infant's feet, so solidly propped against his mother's arm, loses its sense and importance to him, and he varies his model in the most absurd manner, leaving the Infant's left foot in the mother's hand and letting his right hang over it. The motive of the Infant's arm drawing to him the edge of his mother's mantle is also varied in a senseless way; he raises up the edge of his own mantle. Thus we see that the author of our Madonna, a painter of Duccio's school, who has mastered its technique, its careful and fine drawing, tender modelling, and the art of obtaining a lustrous surface of colours—this painter, while imitating his master's model, exaggerates his refinement by making his figure longer and thinner, and at the same time reveals a rather superficial understanding of his master's deeper conception of form. But the relation is analogous between Segna's Maestà at Castiglione Fiorentino and its model, the famous Maestà of Duccio. Our Madonna can easily be placed within the limits of that idea of Segna di Buonaventura's creative power which we get from his two signed works at Castiglione Fiorentino and at the Siena Academy.[11]

But what place shall we assign to that panel chronologically among Segna's works? Until now it has not been possible to speak of evolution in the works of that painter, his signed works are not dated and differ but very slightly from one another. But now, thanks to another signed work of Segna, that is also preserved in the Moscow Museum of Fine Arts, the large Crucifix,[12] which on the whole is in a fairly good condition, we get a thoroughly new idea about that painter and see that at different periods of his life he was interested in different artistic problems. This Crucifix, that bears the full signature of its author: "hoc o(pus) pinxit Segna Senensis," was published and described in 1913 by Professor Lionello Venturi in *Works of Art in the Alexander III Museum at Moscow*, but nevertheless has remained unknown to most students of Sienese painting. Signor L. Venturi has noted that this Crucifix gives a new idea of Segna's art, very different from that which was given by his two signed works. Dr. de Nicola defines Segna's style as follows:

> "Nelle due quadri firmate da Segna abbiamo un Duccio divenuto meno vivace anzi quasi immobile, infiacchito ma un po'piu gentile e i colori piu slavati e le proporzioni piu allungate."[13]

In our Crucifix there is no sign of weakly *gentilezza*. When compared to those Crucifixes that have been attributed to Segna, namely, those of Arezzo and Massa Maritima, and even to that of Duccio[14] himself, its greater power of expression becomes evident as well as its spontaneous dramatism, obtained through the soberness and conciseness of his means of expression. In fact, the first thing that strikes us in the confronting of these works is the difference in the anatomical treatment of the body. Much less attention has been paid here to the anatomy of the body than in the Crucifixes of Arezzo, or Massa Maritima, or in that of Duccio. Yet, in spite of some faults of anatomy, the members are of good proportion, and such peculiarities noted with a fine spirit

[8] Other examples of this same motive are: (1) The Madonna in the Collection Tadini-Buoninsegni, Florence. (2) The Madonna in the Collegiata at Asciano. (3) At Lucignano val. di Chiana. (4) In the Fine Arts Museum, Boston, No. 60, v. Marle *op. cit.* II, p. 148.

[9] *Rassegna d'arte*, 1913, p. 6.

[10] Reproduced in v. Marle, *op cit.* II, p. 18.

[11] c.f. v. Marle, *op. cit.* II, pp. 126 and 128.

[12] Dimension: 2, 16 m. x 1, 45 m.

[13] G. de Nicola. *Una copia di Segna di Tura della Maestà di Duccio. L'Arte*, 1912, p. 32.

[14] v. Marle, *op. cit.* II, fig. 28, 84, 86

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D—Madonna and Child, by Duccio. (Siena Academy)

E—Madonna and Child. Central panel of a triptych, here attributed to Segna di Buonaventura. 70 cm. by 48 cm. (Formerly in the Stshekin Collection)

Plate II. Some Paintings of the Sienese School in the Museum of Fine Arts, Moscow

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of observation as the convulsively clutched and stiffened fingers, the long torso, lengthened under the weight of the legs, the drawing in of the abdomen are rendered with a naturalism quite unique in this epoch. The modelling is summary, but thanks to that the artist's aim to render the mass of the dead body drooping down in a heap is expressed with greater simplicity and power than in the above-mentioned Crucifixes, where each bone is modelled so skilfully. The most expressive part of the composition is the head with the wrinkles of suffering crossing the brow and with the heavy, undivided mass of drooping hair. On Duccio's and other Crucifixes the hair hangs down in separate locks; here this hanging, undivided mass of hair intensifies the impression of that heavily drooping head of the dead body. The whole gives a majestic and dramatic image of the Death on the Cross.

Signor L. Venturi, facing that problem of two totally opposite features of Segna di Buonaventura's talent, warranted with equal certitude by signatures, proposed to explain this master's evolution in the following manner. Our Crucifix is, according to him, one of Segna's earliest works, executed between 1298 (the earliest mentioning of Segna's name in documents) and 1311 (the completion of Duccio's Maestà). In this period Segna creates spontaneously his own original style based on tendencies common to the art of Tuscany in the thirteenth century. After 1311 he comes under Duccio's influence, whose exquisite and refined art impresses him so strongly that in trying to imitate him he loses all his power and independence. After 1311 he paints his Crucifixes in Massa Maritima (apparently in 1316) and in Arezzo (in 1319). In these works Signor Venturi notes a progressive weakening in his creative power and a tendency to outward refinement. The year 1326 is the last year of his life mentioned by documents. Signor Venturi's explanation excites a series of doubts. If Segna had been so great an artist that he could have created before Duccio's Maestà and immediately after the still Byzantine and still conventional Crucifixes of the *duecento,* this our majestic, truthful and naturalistic image of the Crucified, then Duccio ought to have been his follower in his Golgotha and much less a pioneer in art since he seems to stand on the shoulders of such a predecessor. If so, then we can hardly understand how Segna, who should have thus shown a new way to Duccio in the sense of a new truthful and dramatic rendering of our Lord's Passion and Death on the Cross, could subsequently come under the influence of the totally different features of the refined expressive, but by no means monumentally dramatic talent of Duccio having renounced just to those achievements in his art by which he should have influenced his great contemporary. I repeat that Signor Venturi's hypothesis is not very plausible, and such a transformation of the artist's talent, from coarse and summary expressiveness, from concentrated force to refinement and weakness, is a rare phenomenon. Usually we are witnessing a contrary process in the development of an artist's talent. Synthesis and monumental conceptions are problems that interest an artist in his mature age; at first he finds it more difficult to concentrate his attention on the summary form, details interest him more, he is more prone to imitation.

To draw a simile we have but to mention the works of Titian and Rembrandt. But, of course, the greater an artist's talent is, the earlier he is able to manifest that power, that mastering of the form and the realization of synthesis through it.

The imitation of Duccio's models, so obvious in Segna's signed panels, characterizes his works in the first half of his life. Apparently he worked in Duccio's Bottega even before the completion of Duccio's Maestà, and our Madonna is a specimen of that early period when he imitates his master's manner timidly and awkwardly, although here already he shows the individual peculiarity of his style, his tendency to excessively long and thin forms.[15] As long as Duccio lived Segna could not free himself of his influence, and all his pictures painted before Duccio's death correspond with the definition given them by Signor G. de Nicola. In 1319 Duccio died, and probably in the same year the Crucifix in the Abbey Church of SS. Fiora e Lucilla, in Arezzo, was painted. It is attributed to Segna[16] on the ground of documents, that witness his sojourn in Arezzo in this same abbey and in this same year. This Crucifix may be considered as the ultimate expression of the above-mentioned style of Segna. This tendency to refinement, to long and thin forms borders here on mannerism. We should deem it correct to assign our Crucifix to the period after Duccio's death. There will be no inconsistency in this statement if we remember three other panels, that by most students of Sienese art are attributed to Segna. I mean the Madonna previously in the Giuggioli collection in Siena and now belonging

[15] If that be true and this panel be as early as that, then it is obvious that the original form of the upper part of this panel should be semi-circular. One of the earliest instances of Gothic pointed frames in the Sienese School is Simone's polyptych at Orvieto (1320). Our Madonna was cut off at the top as well as at the side, in order to adapt it to a Gothic frame.

[16] Salmi. *L'Arte,* 1912, p. 33.

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to the Lehmann collection in New York, and two Madonnas in Siena very much alike; the one in the Servite church, the other at the Seminary of S. Francesco. The Lehmann Madonna is as exaggeratedly long, as the figures of St. John and the Holy Virgin at the ends of the cross-bar of the Arezzo Crucifix.[17] But at the same time we find in this Madonna new peculiarities of style when we compare it to the Madonna of Castiglione Fiorentino and to ours; all the forms here are of a more robust type (the Madonna's hands and the Infant's figure), the drapery displays more freedom and broadness in the drawing. Yet the figures are still as expressionless and indifferent, and the Infant's attitude is another variant, more interesting, but still clumsy, of the motive of the Madonna, No. 28, in the Siena Gallery. New purposes are felt here that find their crowning in the two Madonnas in Siena: at the Servite Church and at the Seminary.[18] In the latter the artist not only reveals a far greater maturity of style and firmer and freer drawing, but he also gives a new compositional motive in the grouping of the Madonna and Child, into which he succeeds in bringing that lyrical note of motherly tenderness which makes this late work of Segna thoroughly Ducciesque in spirit. Yet in these Madonnas he goes further than Duccio, for he comes to their broad and summary manner and to their monumental impression quite independently of Duccio, for whom these features are not characteristic. This circumstance makes us agree with Professor van Marle and Mr. Perkins's opinion, that the two Madonnas must belong to the last ten years of our artist's life, who had then grown conscious of his power and freed himself from foreign influence.[19] Our Crucifix is a work analogous to the above-mentioned in its artistic tendencies, but it surpasses all others in power and unity of impression.

In order to explain the possibility of such important achievements at the very end of an artist's career, who had for so long been entirely overwhelmed by his great contemporary's talent, we could again have recourse to a foreign influence and suppose that the impulse that prompted his search for new ways in art in that direction was called forth by the works of another important contemporary, *e.g.*, Giotto. There are no documents to confirm such supposition, but some iconographical details seem to favour our hypothesis. Thus on all the Crucifixes of the *duecento* and the beginning of *trecento*, including all the Gothic. Crucifixes of the North, those of Giovanni Pisano, of Duccio and his school, and even Simone Martini's, the hands are represented with open fingers. For the first time on Giotto's Crucifix in Padua the fingers are represented half-folded. The fingers on our Crucifix are convulsively clutched, and this is a naturalistic feature of our master's work, for the fingers of the dead stiffen in this position if one does not try to open them immediately after death. Besides, the summary and broad manner that treats the body as a heavily drooping mass, and not as a minutely carved ivory, is nearer to Giotto than to Duccio.[20] Nevertheless, I do not insist on my hypothesis of Giotto's influence. There could be also the influence of another contemporary of Segna Ugolino, whose works display a greater stern manliness. Unfortunately among the panels of his polyptych, painted for the Church of S. Croce and now dispersed among various picture galleries, there is no Golgotha, and a comparison is therefore impossible. At all events, in Segna's Crucifix the scheme of the figure remains Sienese and Gothic and not Giottesque, and Segna could have come to a wide understanding of his problem through the inward evolution of his talent, which doubtless was of a superior kind to what we had until now imagined it to be.

The Moscow Museum possesses two paintings, although of a different artistic value and different state of preservation, yet perfectly illustrating the beginning and end of this painter's artistic career, who until now was not subjected to a sufficiently close study and has proved so enigmatic a figure.

The lateral panels of our triptych are better preserved than the middle one. The left represents the Magdalen, the right St. Augustine. The Magdalen wears a mauve tunic and a light green mantle thrown over her head, and a diadem of precious stones sparkling in her red-gold hair. The mantle is edged by a gold geometrical pattern and fastened on her breast with a brooch. In her right hand she holds a cross, the finger-tips of her left a plain round vase of ointment. St. Augustine wears his full canonical robes—a white tunic and a red mantle with a pattern of black vine-leaves woven into the cloth. The broad brown edge of the mantle is ornamented with a pattern of

[17] v. Marle, *op. cit.* II, p. 137.

[18] v. Marle, *op. cit.* II, pp. 134, 135.

[19] A similar Madonna is to be found on a triptych lately acquired by the Metropolitan Museum, New York, and published in the Museum's Bulletin of August, 1924. It proves to be the fourth known panel signed by Segna. The shape of the naked infant is a further piece of evidence in favour of our Madonna's attribution to Segna.

[20] Segna's son, Niccolo, who has left us a signed Crucifix, on the one hand, seems to be following his father's model, emphasizing its dramatical expression of suffering; on the other, by his hard and minute execution, and the grimacing face of the Crucified, he shows how little understanding he had for his father's monumental conception.

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golden Kufic letters. The white mitre on his head is embroidered with pearls and is edged by an ornamented brown band. He wears white gloves, his crozier is in his right hand and a book in his left. It has already been mentioned that on both panels the golden ground has been restored and the nimbi newly impressed, in all the rest the figures are perfectly preserved. There can be no doubt that both panels belong to the hand of one master and are parts of one polyptych. The identical rather short proportions of the figures, their identical pyramidal outline, the same character of drapery, the same drawing of the eye, and last, but not least, the identical style of these Saints' attributes, the Magdalen's vase and Augustine's crozier—plain, unornamented, both ivory coloured—all these details settle the question about their common author. At the same time the types of the faces with their intensely contemplative gaze, the shape of the hands, and especially the exquisite minuteness of the technique betray at once the manner of the great Sienese, Simone Martini. And indeed the frail figure of the Magdalen with her tenderly-tinted transparent face, dreamy glance, the refined shape of her hands with their light airy touch, the harmony of mauve and green in her dress which by their deep tone accentuate the sparkling of the precious stones that adorn the Saint; all this in combination with the golden ground produces the impression of a paradisean vision—a thing Simone was such a master to evoke. In the figure of St. Augustine the careful modelling of the face with its tender pink, the minute drawing of the curls of grey hair in his beard witness also Simone's manner. With all that have we the right to attribute these two panels to the hand of the great master himself? The inferiority of our Magdalen becomes evident when compared to the Magdalen of Simone's Pisan polyptych.[21] Their attitudes are similar and yet in the Pisan Magdalen we feel movement, the lines of her body and drapery are full of life, and our Magdalen is as stiff as a little stone pyramid. Her outline and drapery are harder and scantier, those of the Pisan Magdalen are softer and rounder, and the restored golden ground could not have affected the outline in such measure as to be the only factor to produce that difference. It is obvious that Lippo Memmi alone could approach the great Sienese master so closely in technique and spirit, yet still remain behind him, thanks to a greater hardness and scantiness of his means of expression. Lippo Memmi's authorship is confirmed by such a detail as the shape of the hands. Dr. G. de Nicola states[22] that it is just on the ground of the drawing of hands that it is possible to distinguish these two painters, so often confounded, from one another. Simone's hands are more firmly built, plastic with long cylindrical fingers; Lippo's fingers are more delicate and flat. Besides the characteristic form of the Magdalen's right hand with its closely-pressed fingers, the tips of which all meet in one point, is not to be found in that shape on any of Simone's figures and very usual on Lippo's Madonnas: thus in the most popular of them, the signed Madonna del Popolo in the Servite Church in Siena, in the Berlin signed Madonna, and in that in the Siena Academy,[23] also attributed to Lippo. Apparently this distinguished and conventional shape of hand was a mannerism peculiar to Lippo. Another detail is characteristic of Lippo. The mouth of our Magdalen, so tender with its sensitive pink lips, is drawn slightly awry. But this same peculiarity has been noted by Professor A. Venturi in the Madonna del Popolo's face.[24] The mouth of Julitta, from the Annunciation panel in the Uffizi Gallery, is also a trifle awry. The previous owner of our triptych, M. Stshekin, attributed St. Augustine to A. Lorenzetti. But this attribution is untenable. Besides the already-mentioned features of style and technique that make the attribution of both panels to one master quite certain, I shall point to the shape of Augustine's right hand with three fingers only, which reminds one of a bird's claw and which is not to be found in Lorenzetti's figures, and the shape of the ear, narrow, long, with a long hanging ear-lobe—a form more characteristic for Simone than Lorenzetti.

In the chronological classification of Memmi's works the opinions of students differ. Signor A. Venturi and Professor R. van Marle assign the same paintings to different periods of his life. But in the general outline one may picture to oneself the evolution of his art in the following manner: his first period is connected with his fresco in the Palazzo Communale, at S. Gimignano (1317), in which he already imitates Simone, but his style is still remote from the latter's, and in his rather archaic manner the influence of his father, Memmo di Filipuccio, with whom he co-operated in the execution of this fresco, is apparent. The second period is the time of his closest connexion to Simone, the time of their co-operation in Pisa, Orvieto, and Siena. The third period is the most independent of Simone and

[21] Reproduced in *Dedalo*, 1922. Giunio. *The Magdalen with the Virgin and Child.*

[22] G. de Nicola. *Ugolino e Simone a S. Casciano. L'Arte*, 1916, p. 26.

[23] v. Marle *op. cit.* II, pp. 257, 258, 260.

[24] A. Venturi. *Storia del Arte Italiana* V, p. 663.

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the nearest to Duccio and the Lorenzetti, noted for the broader proportions of his figures. We should refer our panels to the Orvietan period of Simone's art. Some panels of both Simone's polyptychs in Orvieto are believed to be executed by Simone's assistant.[25] Yet the differences here are so slight that it is exceedingly difficult to discern Lippo's share of the work, and I believe it to be rather conjectural. Neither for the proportions, nor for the drapery do our panels approach sufficiently closely Simone's works in Orvieto. But they bear a greater resemblance to another Madonna, also preserved in the Museo del Opera del Duomo at Orviete, and attributed by Professor Marle to Lippo Memmi. This Madonna apparently used to be the centre of a polyptych, the lateral panels of which have disappeared. If I happened to know the size of this panel in Orvieto, I should venture to suppose that our Magdalen and St. Augustine happen to be just those two lost lateral panels, provided that the upper part of their pointed Gothic shape was cut off as well as in the central painting of Segna.

The resemblance of our panels to Lippo's work in Orvieto confirms our belief that although the Moscow Museum does not possess any pictures by the incomparable Simone, yet it possesses instead two panels by his faithful assistant, painted at that period of their co-operation when the pupil succeeded in approaching his master's art more closely than ever.

[25] Jacobsen. *Das Trecento in der Gemäldegalerie zu Siena*, 1907, p. 32, v. Marle, *op. cit.* II, p. 192.

NOTES AND LETTERS

EXHIBITION OF CHINESE ART IN AMSTERDAM.—From September 13 until October 18 an Exhibition of pre-Ming Chinese Art will be held at the Municipal Museum, Amsterdam. This will be the third exhibition of the Society of Friends of Asiatic Art (I: Far Eastern Art, Amsterdam, 1919; II: Indian Sculpture, The Hague, 1922). There will be fine pieces from the Koechlin, Sauphar, Stoclet, Eumorfopoulos, Raphael, Rutherston, Oppenheim, Schiller and Burnet collections. The Far Eastern Art Department of the Berlin Museums and the Louvre will lend important paintings, whilst the Musée Cernuschi will be represented by its fine bronze Yu.

"AN UNPUBLISHED REMBRANDT SELF-PORTRAIT."

DEAR SIR,—May I supplement Mr. R. R. Tatlock's very convincing article on the above subject (June, 1925), by a word regarding my impression after studying the picture and reconsidering the Dresden version? The newly-discovered picture is signed on the left hand side . . . BRANDT, with the date written below, 1653. Mr. Tatlock did not mention this very important fact which, however, proves that he was right in questioning the date (1657) of the Dresden example and proposing as an alternative date 1654-5. As a matter of fact the date 1657 is out of the question when we consider the self-portrait of 1658 in the Frick Collection. On the other hand the date 1653 is perfectly convincing, the newly-discovered picture standing exactly between the Fitzwilliam Museum picture, dated 1650, and the Mendelssohn example, dated 1655. The new picture is not now in its original form. The fragmentary signature is striking evidence that the painting was originally larger, and surely rectangular. Certainly Rembrandt never cut off the hands as they now appear.

The manner in which the ear in the Dresden picture is painted is as impossible for Rembrandt as is the painting of the shirt cuff. I believe the Dresden portrait to be the work of Aert de Gelder. Not only the broad and *flach projizierendem* manner in which the somewhat formless ear is painted but also certain peculiarities of colour, especially the reds, seem to me very strongly to indicate Aert de Gelder's authorship.

The ear in the new portrait corresponds exactly with that of the Hendrickje Stoffels portrait in the Huldschinsky Collection, Berlin, which is regarded as belonging to about the year 1652.

Yours faithfully,

AUGUST L. MAYER.

[I am inclined to agree with Dr. Mayer's remarks about the Dresden picture. As to the other one, the fragmentary signature and the traces of a date were not at first more than dimly discernable, but have since been rendered much clearer, and it is satisfactory to know, as Dr. Mayer points out, that we may now accept the date 1653 as established.—R. R. TATLOCK.]

"GIOVANNI BELLINI'S *MADONNA AND CHILD.*"

SIR,—Mr. Roger Fry, inadvertently of course, misrepresents my views on this picture. In his article in your August issue he states that I, in your June number, "expressed my belief that this picture is one of the many school pieces from Bellini's atelier." What I actually wrote was this: "The dull and awkward Jesus is very far from the radiant and gracious Child of the master's truest work. But the Madonna *surely stands above the line dividing the master from his school,* unless we postulate an exceptionally initiated scholar." In other words, though the Child is by no means up to Bellini's best, the Madonna is so good that we could only make her a school work by resort to some specious argument. I am sure Mr. Fry would, if he had time for a careful reading of my sentence, recognize that this is its intention rather than his version of my "belief." As regards the picture itself, I now think that the quality of the Madonna warranted a less cautious acceptance of the whole picture than that I gave.

Faithfully yours,

C. H. COLLINS BAKER.

[Our correspondent is clearly right and if Mr. Fry were not now abroad we are sure he would take the opportunity of expressing his regret.—EDITOR.]

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Mask. Chinese, of unknown date. Metallic composition. Actual size. (Mr. G. del Drago)

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AN UNIDENTIFIED CHINESE MASK

BY R. R. TATLOCK

THE BURLINGTON MAGAZINE has generally avoided publishing works of art without some commentary embodying the best available theory of origin. Occasionally, however, we are confronted with an exceptionally beautiful object, regarding the origin of which experts have confessed themselves puzzled. This occurs most frequently in the case of works of art representing some culture of which art scholars are still more or less ignorant. Such a culture is that of ancient China. Before the days when modern research began to throw a little light on the subject and a value consequently came to be set on Chinese works of art, a certain number of pieces, considered at the time as mere curios, found their way out of China and into Europe. Every now and then one of these turns up in an unexpected quarter and, happily, it is now as a rule possible to attach the right labels to such finds. But that this is not always so is proved by the case of the very remarkable mask reproduced on our Frontispiece.

That the mask is Far Eastern goes without saying; that it is Chinese is almost certain, though there is in it a certain flavour, as it were, of Korea. Any notion that it is Japanese can, I think, only be due to our natural impulse to associate masks with Japan. Presuming it to be Chinese, we ask, but ask in vain, to what period it belongs and for what purpose it was used. It cannot be very late and may be quite early. Perhaps it was designed for the use of actors, but it appears to be impossible to demonstrate that either. The slender evidence in favour of that theory consists of the fact that the ears are bored, but the holes may not have been used for cords to be tied behind the actor's head; they may have been meant for ear-rings; originally there may have been no holes at all. But even so the mask may have been fastened to the head by a cap or other head-dress, or it may have been held in the hand. In that case one might have expected some kind of handle below the chin. There is no trace of such, but the metal on the lower *right* side of the chin is worn away exactly where one would naturally hold the mask between finger and thumb when raising it to cover the face. The eyes, nostrils and mouth are punctured by curiously broken lines. These may be the ragged, worn and bent edges of incisions that were once much narrower, more elegant and more formal; but again, the designer in tracing his lines may not have punctured the metal anywhere; he may have merely marked it with the tracing tool as he has done round the eyes and on the eyebrows. But wear and tear may have caused the thinned metal to break down where the tool had struck most sharply, and some ruder hand, either modern or ancient, may have emphasized the work of nature. Indeed, it is hard to believe that the holes have not been widened and distorted by one whose eye took no delight in beauty. Perhaps the same rough fist was responsible both for distorting the incised lines and for bending back the whole mask across the line from the left of the chin to the top of the brow.

In Europe, America and Japan the mysterious object has been admired, examined, argued over, in daylight and electric light, in direct light and oblique light, but without the truth emerging. Baffled by the problem, we have recourse to publication in the hope that some reader may know of a similar piece or may have information with a bearing on the mask. It is to be noted that it is made of some metallic composition, apparently containing copper and silver, and that the concave metal is quite thin, unlike that of the Chinese masks in the Eumorfopoulos collection. The extreme measurements are 23 cm. by 19.5 cm., and the weight is 127.5 grammes, i.e., approximately 4½ oz. It is the property of a private collector, Mr. G. del Drago, who has kindly allowed me to publish it here.

ENGLISH ENAMELS OF THE TWELFTH CENTURY—I

BY H. P. MITCHELL

THE title at the head of this article may cause some surprise among students of enamels. They are familiar with champlevé enamels of this period produced on the Rhine, or in the valley of the Meuse, or at Limoges—but the suggestion of such work having been produced in England still seems somewhat daring.[1] Yet there is nothing inherently improbable in the notion; rather, as we shall see, the contrary is unlikely. If it is objected that we have no knowledge of the existence of such work the answer is supplied by the lament of a distinguished French antiquary, that the history

[1] Stoutly maintained, however, by Mr. Starkie Gardner in his essay on English Enamels in the volume entitled *Some Minor Arts as practised in England*, 1894, and in his Introduction to the Catalogue of the Burlington Fine Arts Club Exhibition of European Enamels, 1897.

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of the decorative arts in England has not yet been seriously studied.[2]

We know that champlevé enamelling on bronze was practised in these islands during the latter part of the Early Iron Age; that it continued to be practised during the Roman dominion; and that it had not ceased to be used during the Anglo-Saxon period is proved by the enamelled medallions with which bronze bowls of the seventh century were decorated. A bronze brooch from Winchester, and a similar one from Northumberland, apparently of ninth or tenth century date, decorated with champlevé enamel, carry on the tradition in this country still later. In the closely related art of niello-work the Anglo-Saxon goldsmiths were adepts.[3]

The evidence available seems to show that, at any rate on the Continent, when champlevé enamelling on copper appeared in the twelfth century, it was derived not, as might have been expected, from the practice of the same process in earlier centuries, but by a laborious imitation of the method of cloisonné enamelling on gold which had become general in the interval.[4] And it may be found that in England too the same was true, and that later champlevé enamelling was not directly derived from the practice of Anglo-Saxon days. Be that as it may, during the twelfth century champlevé enamelling enjoyed an immense vogue on the Continent of Europe, and it is only natural to suppose that the same fashion made itself felt in England too. It is hardly possible to suppose that while the goldsmiths of the Meuse valley and of Upper Lotharingia, of Cologne on the Rhine and of Limoges in Aquitaine, were producing great numbers of splendid works in champlevé enamelling, England remained aloof from the general movement and untouched by the prevailing taste. For it is to be remembered that this was still the age of monastic craftsmanship, and that the same Church throughout western christendom provided not only the craftsman and the workshop, but also the initiative and inspiration of such work. Moreover, a continual intercourse and personal interchange of ecclesiastical dignitaries was going on between England and the Continent, and during the latter half of the twelfth century England and Aquitaine were under the same sovereign. It is surely inconceivable that these brilliant achievements of craftsmanship remained unknown in England in such conditions.

Indeed, it appears that we have direct evidence that both Limoges and Mosan enamels were probably extant in England during the twelfth century. The first documentary mention of Limoges enamelling quoted by Labarte is a letter of about 1170, in which the writer refers to certain covers of a textus of Limoges work which he desired to send to an abbey, which appears to be Worcester.[5] And it seems almost certain that a well-known twelfth century enamel of the Mosan School, the plaque with a portrait of Bishop Henry of Blois in the British Museum, forming a part only of a larger decoration, was made for display in England, probably at Winchester, and may even have been made in this country by Godefroid de Claire.[6]

Assuming then, as we reasonably may, that works in champlevé enamelling must have been known in England at this date, it would be strange indeed if English monastic goldsmiths should not themselves have been moved to attempt similar work. Considering the documentary evidence that exists of the number and reputation of English goldsmiths of the twelfth century in such centres of craftsmanship as Winchester, St. Albans, Peterborough, Ely, Bury St. Edmunds, and Durham,[7] and coupling that evidence with the material evidence in the decorations of English manuscripts, it may

[2] "Malheureusement l'histoire des arts industriels en Angleterre n'a pas encore été sérieusement étudiée. J. J. Marquet de Vasselot, in Michel's *Histoire de l'Art*, II, p. 972. *cf.* E. Molinier, *Inventaire du trésor du Saint-Siége sous Boniface VIII* (1295), 1888, p. 131, note ("nous devons . . . . posséder encore beaucoup d'objets de cette nationalité (i.e. English) mais nous manquons des renseignements nécessaires pour les distinguer," etc.).

[3] References to examples will be found in Mr. Reginald Smith's Guides to the Early Iron Age and the Anglo-Saxon Antiquities of the British Museum.

[4] Such examples as the portable altar by Eilbertus of Cologne, made about 1130, now in the Welfenschatz at Vienna (v. Falke und Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, pl. 18, 19), and many of the earlier Limoges enamels, show their origin clearly enough as imitations of cloisonné technique (*cf.* E. Molinier, *l'Emaillerie*, 1891, pp. 126-135).

[5] Labarte, *Histoire des Arts Industriels*, 1865, III, pp. 656-661. The letter is printed by Duchesne, *Historiae Francorum Scriptores*, 1641, IV, p. 746. The passage reads "oste[n]di vobis in infirmario tabulas texti de opere Lemovicino, quos volebam mittere Abbatiae de Wtgam." It seems to me that the impossible Wtgam is a misreading for Wigorn (Wigornia, Worcester, strictly a priory, not an abbey). It was supposed by Labarte to be Wingham in Kent, where, however, the college (not an abbey) was not founded until about 1286. The rest of the letter, bearing witness to the writer's poverty and to his relations with the Archbishop of Canterbury (Thomas à Becket, then an exile in France), strongly suggests that he was none other than John of Salisbury, whose friendly relations with Worcester appear in another of his letters, written about 1167. (See *Materials for the History of T. Becket*, Rolls Series, 1882, VI, p. 353). It would be interesting if some historical student could prove the identity of the writer John, from the internal evidence of the letter.

[6] BURLINGTON MAGAZINE, XXXV., pp. 92-102, 217-218.

[7] For collected references only the Abbé Texier's *Dictionnaire d'Orfévrerie*, published in 1857 as part of Migne's *Encyclopédie Théologique* can be cited. Could anything more pointedly justify M. Marquet de Vasselot's lament, quoted above (note 2)? J. von Schlosser's *Quellenbuch zur Kunstgeschichte* (1896) includes only four English sources. The need is urgent for a collection of English literary evidences for the history of art, drawn from mediæval literature, chronicles, law-suits, wills, inventories, and other documents. It is a necessary preliminary for a history of English art, and might be a task not less worthy of the care of English scholars than investigating the arts of ancient Egypt or Ur of the Chaldees.

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The Last Judgment. Champlevé enamel on copper gilt. English; about 1160. Actual size, with enlargement of upper portion. (Victoria and Albert Museum)

Plate I. English Enamels of the Twelfth Century—I.

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Initials from the Winchester Vulgate. English; about 1160. (Winchester Cathedral Library)

Plate II. English Enamels of the Twelfth Century—I

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fairly be said that a probability exists in favour of the art of enamelling having been cultivated among us at that period.[8]

If then we may expect that champlevé enamelling was practised in England in the twelfth century, do any examples still exist? I believe they do, and that they may be identified by applying to them certain tests which may fairly be regarded as sufficient to establish the claim. The tests I propose to apply are as follows:

(*a*) The character of such enamels to be different from that of known classes of work of the kind, such as Mosan, Rhenish, Lotharingian, North German, or Limoges.

(*b*) The artistic quality to be similar to that of the drawings and decorations of English manuscripts of the period.

(*c*) In some cases evidence may be furnished by inscriptions, iconography, or provenance.

If these tests are satisfied, or, in the absence of any useful evidence from (*c*), if (*a*) and (*b*) are satisfied, I submit that the enamel in question may reasonably be regarded as English work.

The examples to be considered are certain groups and isolated pieces, and the first to be dealt with may be conveniently known, from its first recorded owner, as the Masters Plaque [PLATE I]. *The Last Judgment.* Above, Christ appearing to judge mankind, holding the orb surmounted by a cross, with heads of the blessed in the skirts of his robe; to right and left, angels calling the dead to judgment. Below, devils tormenting the damned in hell, shown as the mouth of a flaming pit; to left, a woman with kerchief on her head thrust down by a flying devil; to right, a cauldron filled with lost souls, and behind, one of the towers of hell, battlemented and flaming, with drawbridge up (?). A highly dramatic representation of the Doom, rising to splendid intensity of feeling in the figure of the Judge.

The plaque is upright in shape, with rounded top, pierced round the edge with holes for attachment, no doubt to a wooden foundation. Gilt copper, the figures reserved in the metal on a ground of dark blue enamel (the blue slightly mottled, and at the bottom greyish and granular); hell flames and other details, sealing-wax red of granular consistency; Christ's nimbus, yellow; angels' nimbi, white—the yellow and white both greyish and dirty in quality. The outlines of the drawing and inner details throughout are filled in with red enamel. The enamel badly chipped at the top and at the bottom corners. Height, 5.45 inches (13.8 cm.); width, 3.5 inches (8.9 cm.); the metal about .08 inch (rather less than 2 mm.) thick, and slightly bulged. Inscribed in ink on the back: "Given to Thomas Kerrich by Robert Masters, D.D. Aug. 23 1796."[9] Inherited by the late owner from Albert Hartshorne, the antiquary, grandson of Thomas Kerrich. Recently acquired by the Victoria and Albert Museum, No. M. 209—1925.

Not only is the style of this remarkable piece entirely unlike known classes of enamels, but it is, so far as I know, unique. The drawing of the figures, with their violent actions (reaching a climax in the contorted figures of the angels) and clinging and stringy draperies, is characteristic of English drawing of the middle and second half of the twelfth century, especially at Winchester.

Three examples of drawings from the great Bible of that date in the library of Winchester Cathedral are illustrated as showing these characteristics [PLATE II].[10] Two of them are in outline only (one with gilding added), in preparation for colour. The third is completed in body-colour, the ground lapis blue, the other colours including scarlet, purple, yellow, and green. This magnificent subject, an initial V from the opening of the book of Jeremiah, represents, again in most dramatic action, God commanding the prophet to go forth and speak to the nations, while Jeremiah protests: "Behold, I cannot speak, for I am a child." In these drawings we find the same style of treatment observed in the enamel, a style accurately described by Professor Haseloff in his masterly essay on English manuscripts of the period.[11] The characteristic rendering of the draperies in what might be described in architectural phraseology as the "string and panel" style is particularly striking. The types of heads seen in the outline drawings may also be recognized in the enamel.

The subject is one in which English artists especially delighted and excelled. The representation of hell shows all the ingenious invention of the English character and its playful

[8] From the 13th century onwards there are recognized examples of English champlevé enamelling, such as heraldic badges in the British Museum and elsewhere, and details of monumental brasses, as well as the Garter stall-plates at Windsor beginning in the 14th century, enough to prove that the art was then in use in England. (The Windsor examples are reproduced in colour in W. H. St. John Hope, *The Stall Plates of the.....Order of the Garter*, 1901.

[9] Thomas Kerrich, Fellow of Magdalene College, Cambridge, an antiquary and artist, was University Librarian (b. 1748, d. 1828). Dr. Robert Masters, from whom he received the plaque, is no doubt the historian of Corpus Christi College, Cambridge, a Fellow of the college and an antiquary of repute (b. 1713, d. 1798), grandson of Sir William Master, of Cirencester. (*Dict. of Nat. Biog.*)

[10] Reproduced by the kind permission of the Dean and Chapter of Winchester.

[11] A. Haseloff in Michel's *Histoire de l'Art*, II, part I, pp. 309-320. He notes particularly the English gift of dramatic expression, the movement of the figures and their clinging draperies—"les contours très mouvementés, le vêtement étroitement collé au corps avec les plis ramenés en faisceaux"—it would be difficult to describe more accurately the characteristics of the drawing in our enamel.

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relish for horrors, and the devils ply their pronged forks with real enjoyment. It may be compared with the treatment of the subject in English manuscripts[12]; on a carved stone at York[13]; and in a wall-painting at Chaldon in Surrey.[14]

The known history of the plaque shows it to have been in this country as early at least as 1796, that is to say, thirty years before the dawning of a real interest in mediæval art, though its gift by Dr. Masters to Thomas Kerrich implies that even at this date there were some antiquarian spirits alive to its appeal. So far as it goes the history is not unfavourable to an English origin.

It seems to me impossible, having regard to its artistic qualities, to regard this enamel as anything else than English work of the middle or third quarter of the twelfth century. At this time artistic work was flourishing at Winchester under the splendid patronage of Bishop Henry of Blois, brother of King Stephen, and the characteristics of the enamel suggest Winchester as its place of origin. Here it may well have been produced in the monastic workshop of the cathedral priory.

What the purpose of this arched plaque may have been is a matter of conjecture. It may have served as a panel of a shrine or reliquary, or perhaps more probably, in view of its subject, as part of an altar-piece or an ambo, like the panels of the great work of Nicholas of Verdun at Klosterneuburg. We may even cherish the hope that Time may yet bring to light one or more of its companion subjects, easily identifiable by so striking an individuality of style.

[12] Compare the well-known Winchester Psalter at the British Museum, with whole pages devoted to the subject (Cotton MS., Nero C. IV; *Reproductions from Illum. MSS.*, Brit. Mus., III, pl. VIII, 1908); and another at Munich (Clm. 835, photographs in Victoria and Albert Museum Library) with a Hell in compartments of most original and horrible detail. " Le goût du fantastique sombre et sauvage, qui a sûrement son origine dans le caractère du peuple saxon, s'exprime avec une force géniale dans le thème, naturellement préféré, du Jugement dernier. . . . Dans la représentation des tourments infernaux, l'art anglais ne peut être surpassé." Haseloff, *ibid.*, p. 315.

[13] J. Bilson in *Proceedings of the Society of Antiquaries.* 2nd Series, XXI, pp. 248-260.

[14] G. C. Druce in *Archæological Journal*, LXVI, pl. IX, pp. 312, etc. The representation here of a flat brazier suggests that what is described above as one of the towers of hell may be actually intended as a brazier, perhaps forming a movable lid to the cauldron below.

AN UNPUBLISHED TINTORETTO

BY AUGUST L. MAYER

THE large picture on panel, *Joseph receiving his Father and Brethren*, which we publish on our PLATE, as an early work by Jacopo Tintoretto, is in many respects quite unusual. Nobody, I believe, will question the quality of the painting, especially that of the strikingly beautiful colouring. At the same time the picture is in several ways puzzling. It is unusual for any Venetian painter of the period to paint a picture of this size on panel, and this particularly applies to Tintoretto. This material seems to bring about a change in the character of the artist's drawing and to increase the precision of the brushwork, there being no possibility, as in the case of a painting on coarse grained canvas, for the colour to sink into interstices. In the composition before us the figures appear to be on a larger scale than is usual even in the early works of Tintoretto. This enlargement of the figure motives, certain features in the style of handling, and some inadequacies of draughtsmanship recall curiously the early work of El Greco. But the rhythm of the design is purely Venetian, as is the warm colour which is altogether different from even the earliest scale of colour used by El Greco. The picture indeed suggests the manner of Schiavone more than that of El Greco, but, while agreeing with those who are inclined to emphasize that circumstance, nothing can induce me to regard Schiavone as the actual author. His technique is much too weak and soft to justify such a theory, and his types are entirely different from those of the *Joseph receiving his Father and Brethren.*[1]

However, we know that the young Jacopo Robusti entertained relationship with Schiavone, that he learned much from him as a colourist, and the picture bears striking witness to that fact. There is little doubt that the picture belongs to the earliest period of Tintoretto's career, and is in the nature of an experiment in a manner which in the course of time the master altered considerably. Apart from the colour there is apparent in this work the Venetian nobility of sentiment, the " Bonifazio " tradition, such as informs other early Tintorettos. But there is already a greater vivacity, an increase of " tempo " as compared with anything produced by the former generation. The highly personal conception of the theme is quite characteristic of Tintoretto, who in his depictions of the stories in the Old and New Testament followed from the beginning his own independent path. The architecture with the temple and obelisque is similar to that in other

[1] Cf. the paintings *Apollo and Midas* (Hampton Court), *Ecce homo* (Venice Academy), *Adoration of the Kings* (Milan, Ambrosiana), and the drawings, *Preaching of St. Paul* (Uffizi), *Landscapes* (Louvre).

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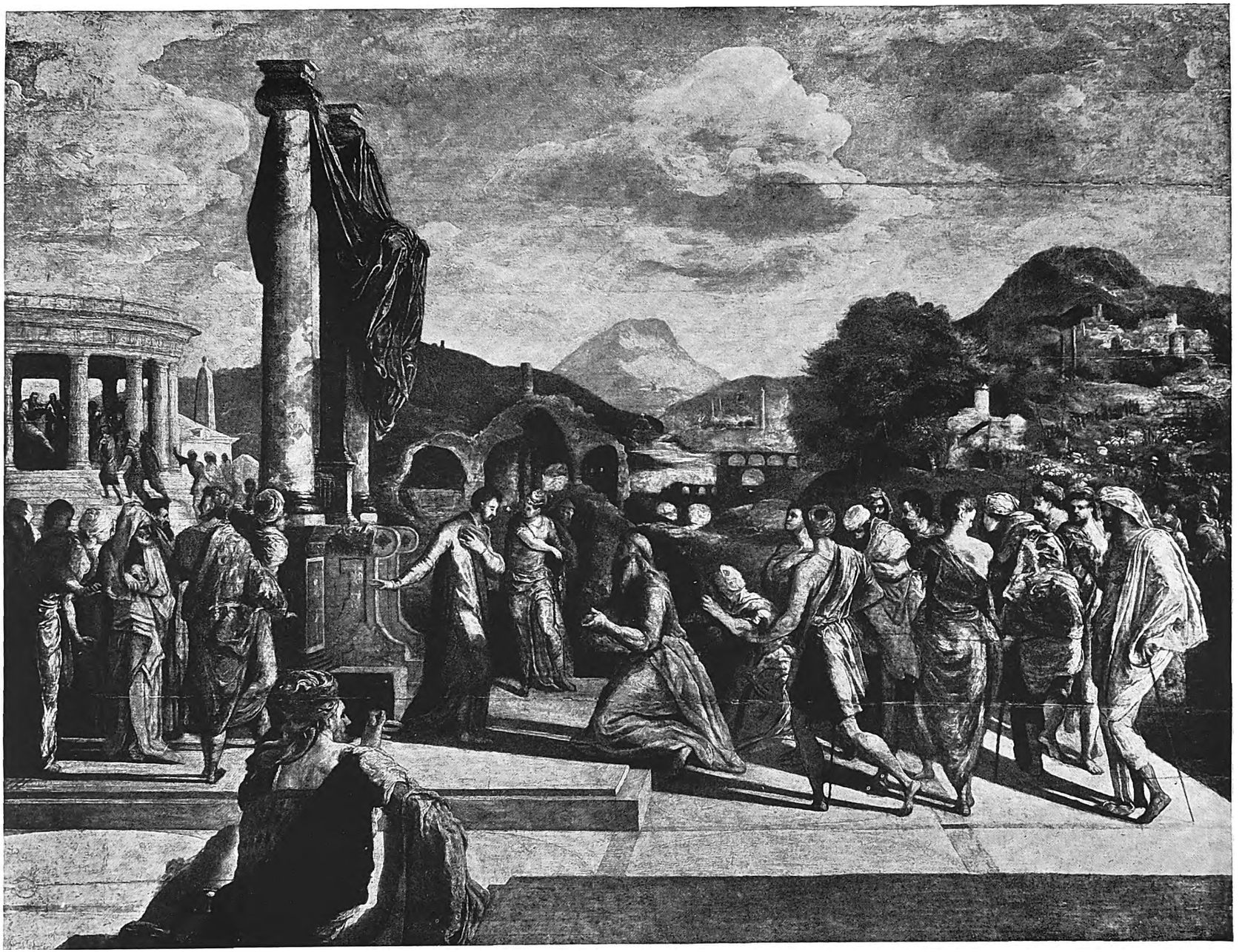

Joseph receiving his Father and Brethren, here identified as by Tintoretto. Canvas, 1.73 m. by 2.31 m. (Messrs. Asscher, Koetser and Welker)

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A—Sketch for the *Disputa,* by Raphael. Pen and bistre, 31 cm. by 21 cm. (Mr. T. Loyd)

B—Copy of the drawing on Plate I, A. (Louvre, Paris)

Plate I. An unknown drawing for Raphael's *Disputa*

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works by Tintoretto, but it is the landscape which is at once most characteristic of the artist and most significant as a forerunner of the landscapes in the Scuola di S. Rocco. There is in it already more than a hint of that grandeur and universality such as so largely accounts for the impressiveness of the landscapes of Rembrandt's middle period. The relationship of this landscape to those in S. Rocco is oddly like that of Rembrandt's landscapes of about 1638-70 and those painted by the same master in his latest period.

AN UNKNOWN DRAWING FOR RAPHAEL'S *DISPUTA*

BY OSKAR FISCHEL

IN the latest portfolio of the Vasari Society (1924), Mr. Archibald Russell published an unknown drawing by Raphael which he had the good fortune to find in an old volume in Lockinge House, which is the property of Mr. T. Loyd.

After three hundred years of the minutest investigation of Raphael's art, we may well be surprised at such a discovery. This one is the more welcome in that it brings to light not only a work of high quality, but one which throws new light on the history of an exceedingly important composition in the development of the painter, the study clearly being for the *Disputa*. No one welcomed the find more than myself, because I had had reason to believe that such a drawing existed, having picked out many years ago in the portfolios of copies in the Louvre an old exact copy of the drawing, from the collection of the engraver, Robert Strange [PLATE I, B]. I had indeed been contemplating publishing this copy among the forty-five studies for the *Disputa*, as an important link in the chain of preparatory drawings that we know as forerunners of the fresco.

Those who do not regard drawings as scholarly playthings to group as "right" or "wrong," but who, like the classical collectors, seek in them the ideas and inventions of the great masters, know that even copies can be of high value when they reveal a stage in the development of some great composition. So it is with this drawing; on examining the obviously very accurate copy we see that the technique of the original must have been similar to that of the *Parnassus* studies, and therefore that it dates from the early Roman period; and that this astonished figure could only find a place in the *Disputa* behind St. Gregory, since the latter's inclined position with his gaze turned upwards towards the descent of the Holy Ghost are sketched in in front of it as Raphael conceived them from the time of the first composition in Windsor. The head and torso of this figure are clearly recognizable, and behind it and in front of the other two figures shown deep in talk, one apparently a monk, stands out the figure of this bearded man, with his expression of mingled piety and awe, like doubting Thomas.

All early compositions for the *Disputa* in Windsor, Oxford and Chantilly, and the valuable sheet from the Vaughan Collection [PLATE III, F], have till now represented the community of the faithful only as an unorganised mass. Through this figure Raphael introduces into the composition of the left half the cæsura which is repeated on the opposite side in the figure of Sixtus IV. The same functions are discharged in the paintings on the other walls in *The School of Athens* by the corner pillars of the hall and the figures it throws forwards, and in the *Parnassus* by the border of the window with Homer and the Muse placed above it. Probably the lines of this window wall determined the rhythm of the cæsuras for the other walls and for the gradually developing composition of the *Disputa*.

We learned all this from the old copy in the Louvre. Now, through the Lockinge drawing, the fact is finally established. The original exists and bears Sir Joshua Reynolds' stamp, which never marks anything valueless. We see that the copy reproduces with the accuracy of an Ottley, even certain parts which appear to have been redrawn, for some owner seems not to have regarded Raphael's fugitive indications as sufficiently definite. The other side of the new sheet, reproduced on PLATE II, E, by the owner's kind permission, is, however, almost untouched. It shows three preliminary sketches of the forward-bent, upward-gazing figure, first traced out in almost colourless pencil and then strengthened with the pen in slight, tentative line. Of shading there is none, the modelling being shown by the outline alone. The pose is reminiscent of the apostle behind St. Thomas in the Earl of Pembroke's fine drawing in Wilton House.

What makes this drawing so valuable, however, is the loosely drawn youth who with undulating walk and with robe thrown round his hips, looks over his shoulder with a gesture of the hand towards the right. We are accustomed in these post-Morellian times to hold such hastily conceived sketches to be unworthy of the "Masters of Line." And yet Vasari already knew that "l'esperienza fa conoscere che molte

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volte uno stesso uomo non ha la medesima maniera." For the student who surveys the whole series of the Disputa designs, the lovely floating form of a youth in the left foreground is seen to have first been conceived in this sketch. In the first design in Windsor a similar figure appears on the clouds as Beatrice, showing "al ciel ch'è pura luce." But by the time Raphael drew the whole group of figures, which we know he did through the evidence of an old copy in the Louvre portfolios [PLATE II, C], this figure, in appearance, movement and gesture, had already been amply studied from the model, and two drawings in the Uffizi [PLATE II, D], and in Lille show variations of the same motive: there is the same intense backward glance and the same fine, almost Gothic swing, from the incurved torso to the ankle, which was incorporated and emphasized in a large drapery study included in the Oxford drawings.

In the last linear version in the Albertina [PLATE III, G] and in the *Disputa* itself, the bearded man arrested in his stride is transformed into the abashed and overwhelmed proselyte moving towards the altar; he covers the shoulders of St. Gregory as he passes the marble throne so that only the profile of the father of the Church remains.

The kneeling youths in the Vaughan drawing [PLATE III, F] are here depicted at the moment when, full of awe, thy are about to bend the knee; the foremost shows a resemblance in torso and hand to the bearded man in Mr. Loyd's drawing. But his expression of reverend awe appears in Raphael's œuvre not earlier than in the figure of the Pope in the picture of *The Virgin of St. Sixtus* in Dresden.

Through this valuable double sheet two noteworthy facts emerge as to the drawings of the great masters; first, their versatility as draughtsmen, and secondly, the importance of old copies in the study of the development of their compositions and in consequence of their methods of work.

UNITY AND DIVERSITY IN ART—II

BY CHARLES MAURON

WE can now try our hypothesis. Everyone can first of all see if it holds when he applies it successively to all the works of art he knows. I doubt if any can be resolved into merely intelligible relations; but this is only our first impression made more precise and extensive. There is, too, the incapacity in art of all automatism. We may range under this heading the most diverse facts. There is the painter's love of what he calls a sensitive line, his horror of the compass, his exclusive interest in what is manual; there is the musician's love for phrases with unforeseen modulations; there is the impossibility of manufacturing art by machine, and even by hand if one uses only geometric drawings. A problem which has haunted all those who are interested without prejudice in æsthetics is that of the *à peu près* in art. Nothing in it is exact. We talk frequently of symmetry, equilibrium, and proportions in art, but it is useless to try to discover the sense and range of these terms, which never have, in their context, the rigorous meaning we give them. Symmetry very roughly observed is generally only suggestive. Not that the artist lacks means; it is with evident intention that the order is broken. Still more, it is just that that charms us. On one side of the porch are the Elect, on the other the Damned. The general movement is repeated on either side, but the attitudes are very different. Similarly in a sonata, the motive recurs only in a different key or with modifications, which symmetry allows us to feel and which we enjoy as much as it. We may say it is to avoid monotony, but the whole question lies there. Who would ever talk of the monotony of a formula? Symmetry has a geometrical interest only if it is absolutely exact; it seems to have æsthetic interest only if it is not. And what balance could estimate the equilibrium of a work of art. It is made, not for an instrument of knowledge, but for a sensitive eye whose optic nerve ends in a thinking brain. To natural complexity there is added spiritual complexity. Most objects are modified by their colour and their import for human beings. One speaks, indeed, of relations and proportions, and one must admit that we have no other words; but how vague and indetermined a meaning must be allowed when we talk of the proportions of a figure to a landscape! Its meaning is altogether qualitative. Possibly, indeed almost certainly, it is a question of respective dimensions. But what formula could ever make explicit the dimensions of a human body and those of the surrounding landscape seen in perspective? To know that such a formula exists is but a Platonic satisfaction. A chemist, too, may have an intimate conviction that there exists a formula for wood; but, since he does not know it, he is content to admire its fibres and its texture, which cannot enter into any scientific construction. And even if he found the formula it would give him only the chemical composition, and would not explain to him the movement of its

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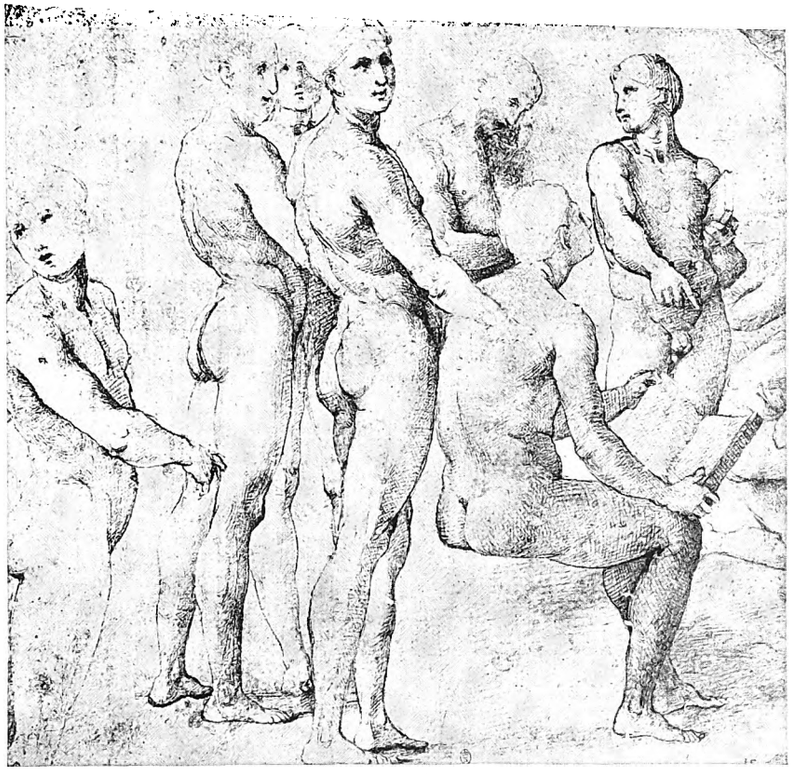

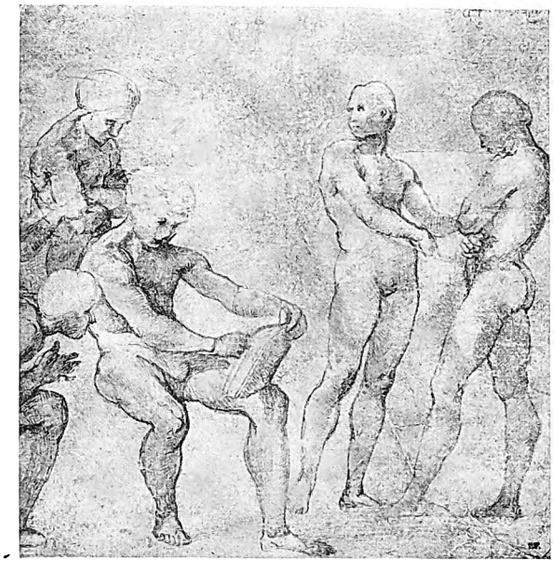

C—Group for the *Disputa*. Copy, in two parts, of a lost drawing by Raphael. (Louvre, Paris)

D—Studies for the *Disputa*, by Raphael. (Uffizi, Florence)

E—Sketch for the *Disputa*, by Raphael. The reverse of the sheet shown on Plate I, A.

Plate II. An unknown drawing for Raphael's *Disputa*

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F—Sketch for the *Disputa,* by Raphael. (British Museum, Vaughan Collection)

G—Sketch for the *Disputa,* by Raphael (Albertina, Vienna)

Plate III. An unknown drawing for Raphael's *Disputa.*

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fibres and the colour of its grain. The intelligibility which it would bring would be so minute beside the infinity of the real object that one could never imagine it would explain its beauty! On this point many contemporary works of art which show remarkable intelligence and ingenuity and a quick sense of relations, but which fail of being genuine creations, would seem to be fairly conclusive. One has before them the feeling that when once one has understood the relations there is an end of it. It is this which explains, too, that among the works of the old masters so many learned constructions, so many " big machines "—the artist's slang is itself expressive of our idea—remain forgotten, whilst many smaller works continue to charm us because a living sensibility has put into them that infinite complexity which the intellect cannot attain to. Even if we consider an art which is more intelligible, like architecture, this idea that beauty comes from happy proportions appears insufficient. It is certain that the three dimensions of a room ought to be chosen according to æsthetically correct relations, but could this simple volume alone give us the sensation of beauty? In that which we feel in the interior of a cathedral, there is not merely a relation of proportions; there is light and shade, there are the ribs whereon these play, and it is quite possible that its beauty when orientated from East to West would be lessened if it lay North and South. What architect's " plan, section and elevation " where the relations are none the less exactly reproduced, could give us in the least the impression of the actual monument? And how fallacious we feel those geometric schemes to be, by which, recently, people have tried to interpret the masterpieces of painting! To begin with, the work does not agree with the schema and, moreover, we feel that starting from the most perfect schema in the world one could never create such a picture! All those facts, all these infallible sensations, converge towards the idea of a necessary complexity. If the aim of science is the creation of a formula, that of art is the creation of an object. And besides, is there not in each domain parallel to its art a science which handles the same material? There exists a science of forms, but if anyone ever thought of employing for æsthetic ends the results of descriptive geometry he could not, I think, realize anything very felicitous. Similarly, we have never seen that progress in acoustics has intervened in the progress of Music, and Harmony itself so useful for composition, so prominent in the musicians' craft—do we not know that its laws may be perfectly observed in a work of no musical value whatever?

It is a terrible poser for the partisans of a purely intellectual art to explain why so much science, so subtle and so profound, can at times appear so vain. It is, indeed, because one can add as many terms as one likes to a formula; it never can in any way attain to the character of a sensation.

Here then are resumed, I think, most of the facts which support our hypothesis. But can one perhaps raise against it a serious objection? I mean, does it omit no essential fact? I only see one, but that a very important one: If complexity is a necessary condition of art, how is it that the most striking characteristic of many beautiful works is precisely their simplicity? The sensation of beauty that comes from them seems precisely to be derived from the fact that they are largely and lucidly constructed. But we have already sufficiently insisted on the sense here given to the words simple and complex to prevent anyone saying that such works are, in our sense, simple. A fresco by Giotto, though we call it simple in design, has none the less the complicated and subtle curves of a tiny thing. The objection under this heading then falls to the ground. But when one makes this objection, one may have in view most of all the example of our religious architecture, which in passing from the Romanesque through Gothic to the Flamboyant enriches itself continually with fresh complications in proportion as, generally speaking, its beauty grows less. Is not that a progression exactly the opposite of what the preceding ideas would lead us to expect? The objection is strong and will, in fact, complicate and precise our hypothesis. The creation of a work of art is certainly a happy concurrence. It is a phenomenon which, according to what we have already said, is more related to biological than purely intellectual facts. And we know how for the birth of a new creature, a series of conditions is necessary, of which each one not only is not sufficient but also may be harmful to all the others and compromise the general equilibrium if it develops in an abnormal way.

To say that a certain complexity is necessary is to mark an inferior limit in the series of increasing complexities. There ought to exist a second, very variable no doubt, in order to define the region wherein the work of art can exist. There must be for it a vital zone placed between the Formula and Chaos, and experience alone can fix its limits. We have already noticed besides, the hypothesis which acts as a counterweight to our own, order in opposition to complexity, whether by symmetry however imperfect, or by choice of proportions, needful but in itself inadequate. It is pre-

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cisely because a work of art is not the analogue of a chain of reasoning nor of a scientific law, but forms a part of objective reality that in it forces are opposed and in equilibrium. What unity can be stronger than that of a tree and what complexity greater? It was clear that in pushing our hypothesis we should meet with limitations as all living things must. And here another æsthetic question poses itself: that of the unity of the work of art. Whatever importance we attribute to that, it does not affect the value of complexity any more than the rôle of temperature in germination is opposed to the different but equally necessary rôle of humidity.

(*To be continued*)

VERZELINI AND HIS FOLLOWERS

BY BERNARD RACKHAM

ALL students of English glass know the name of Jacomo Verzelini (or Jacob Vessaline, as he is called by Stow), the Venetian glass-maker, who worked in London in the reign of Queen Elizabeth. It cannot, however, be said that his wares are as well known as his name, for here a difficulty arises which affects our study of the work of all glass-makers. Unlike pottery, glass only in rare instances bears anything in the nature of a mark or signature, so that identification of the output of a particular glasshouse, and only too often even the classification by nationality of a group of glassware, becomes a matter of conjecture.

As regards Verzelini, there is much to be said in favour of attributing to him certain rare-dated glasses with English names or inscriptions engraved on them with a diamond. In 1913, in Vol. XXIV of THE BURLINGTON MAGAZINE, I described and illustrated the glasses of this kind, up to that time identified. They were only three in number, apart from a fourth which had already been shattered. One of the three, dated 1586, is in the British Museum; the other two, dated 1580 and 1581, were then and are still in the collection of Mr. Wilfred Buckley. I pointed out that in spite of their obvious similarity to Venetian productions, these glasses showed slight but unmistakable differences from them, and might plausibly be assigned to the Venetian who is known to have been working in London at the time indicated by the dates upon them, nor has anything arisen since, so far as I know, to weaken the case which I then endeavoured to make.[1]

I can now add to this rare group of glasses two further specimens, dated 1583 and 1602, which have quite recently come to light. Like the three glasses already published, both have a slightly horny appearance, and are somewhat heavier and more substantial than Venice glasses of the period. Both, particularly the earlier, are thickly spangled with minute air-bubbles, giving almost the effect of "frosted" glass. The first of the two [PLATE A] belongs to Mr. Hamilton Clements, who added it a few months ago to his fine collection of English glass; it had before that been in the hands of an owner in the country, who wishes to remain unknown. It is a goblet with large bowl and short baluster stem. The stem has a large pear-shaped knop moulded in the Venetian manner with two lion's masks and festoons, with gadroon ornament above and below. The bowl has decoration scratched with a diamond. Near the top, below a row of cresting, is a band with the words, "IN GOD IS AL MI TRVST." Below this the surface is divided into six panels, filled alternately with close arabesques and with the initials "K Y" tied in a knot, a "merchant's mark," and the date 1583—the earliest, be it noted, that has hitherto been recorded on glasses of this type. It has been suggested that the initials are those of a member of the Yelverton family. A narrow band of guilloche divides the panelling from a row of petal motives which spring from the pit of the bowl. It is to be observed that the inscription is the same as that on the 1586 glass in the British Museum. The words are the motto of the Worshipful Company of Pewterers of the City of London.

The glass of 1602 is one of several interesting specimens given to the Victoria and Albert Museum last May by Mr. and Mrs. Rees Price as a supplement to the generous gift previously made by them of the unsurpassed collection of English glass for so many years exhibited on loan at the Museum. This glass differs from its fellows by its much more slender proportions. The moulded knop which it has in common with the goblet of Mr. Clements[2] is separated from the bell-shaped bowl by a tall stem with a collar at mid-height. The bowl is engraved with bands of cresting and small

[1] The blue glass vase in the Victoria and Albert Museum to which I pointed as showing in its diamond-engraved decoration some likeness to the glasses under discussion, has since been recognized as coming from the glasshouse of the Archduke of Austria at Hall, in the Tyrol, and belongs therefore to another group of glass made north of the Alps under Venetian influence.

[2] The same form of knop may be seen amongst the fragments of glasses from London excavations given by Mr. Francis Buckley to the Victoria and Albert Museum, and illustrated on Plate I of his work, *English Baluster-Stemmed Glasses of the Seventeenth and Eighteenth Centuries*, 1912.

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A—Two views of an engraved glass, dated 1583, by Jacomo Verzelini. (Mr. Hamilton Clements); *B*—Engraved glass, dated 1602, here attributed to Sir Jerome Bowes. (Victoria and Albert Museum); *C*—Engraved wineglass, flute-shaped, height 41.3 cm. (Royal Albert Museum, Exeter)

Verzelini and his followers

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A—*The Meeting of Joachim and Anna,* here identified as by the Maître de Moulins. Panel, 75 cm. by 63 cm. (National Gallery)

B—The Annunciation, by the Maître de Moulins. Panel 75 cm. by 50 cm. (Mr. Martin A. Ryerson, Chicago)

A Painting by the Maître de Moulins in the National Gallery

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guilloche (the latter identical with that of the 1583 goblet), and with the name and date, BARBARA POTTERS, 1602. On the foot we find once more the petal motives, but this time set ringwise, end to end, not radially. The name Potters would seem to be in the possessive case. The date 1602 shows that this glass cannot have been made by Verzelini, as although he lived till 1606, he is known to have given up his glasshouse at Crutched Friars, Aldgate, in 1591. I submit therefore that the glass is the work of Sir Jerome Bowes, who took over the monopoly of Verzelini in the last-named year and carried it on until in 1607-08 he surrendered it in favour of Sir Percival Hart and Edward Forcett.

Though not strictly relevant to Verzelini, it seems worth while to place on record here another seventeenth century glass [PLATE C] which has been brought to my notice through the kindness of Mr. Cecil Davis. This is a tapering wine-glass, 16¼ inches high, of the shape known as a flute. It is engraved with a diamond, on one side with a bust of Charles II in an oval medallion, on the other, with an emblematic design of a lopped oak with a branch springing from it. Round the top are the words, *God Bless King Charles the Second.* The glass is said to have been used at a banquet given to the King after the Restoration; it was bequeathed by Miss Caroline Rose Arden, in memory of the late George Arden, of Weymouth, to the Royal Albert Memorial Museum, Exeter. I am indebted to the Curator of that museum, Mr. F. R. Rowley, for the photograph here reproduced.

There seems to be no reason why this glass also should not be of English origin. In shape it resembles the well-known flute engraved by the same process, with the Scudamore arms and those of the king, in the possession of the Earl of Chesterfield, but differs from it in having a pear-shaped instead of a melon-like knop. The engraving on the glass at Exeter may be compared with that on the famous "Royal Oak" glass now in the collection of Mr. Joseph Bles,[3] and almost surpasses it in the skilful rendering of the portrait. It is tempting to attribute both these royalist glasses to the glasshouse carried on by the Duke of Buckingham at Greenwich, but it must be frankly owned that any such attribution can claim to be no more than a plausible guess.

[3] The best illustrations of this and the Scudamore flute are in the work recently published by Mr. Bles, *Rare English Glasses of the Seventeenth and Eighteenth Centuries.*

A PAINTING BY THE MAÎTRE DE MOULINS IN THE NATIONAL GALLERY

BY MAX J. FRIEDLÄNDER

THE National Gallery has recently had the good fortune to acquire a French masterpiece from the second half of the fifteenth century, although it seemed almost impossible that the gap which the absence of such a work made should ever be filled. The panel, reproduced on PLATE A, is by the hand of the so-called Maître de Moulins, or Peintre des Bourbons; and, as far as I know, has not been mentioned anywhere in literature. In 1903 it passed from the hands of a French private owner into those of a German collector living in Amsterdam, from whom a London art dealer procured it for the National Gallery.

It represents the *Meeting of Joachim and Anna at the Golden Gate,* and beside them Charlemagne, the figures all being full length. No connexion exists between the group, complete in itself, on the left, and the Emperor standing alone and turned to the right. Evidently the picture is a fragment, part of the left side of a broad altarpiece; the right side of which can now be reconstructed only in imagination. The figure of Charlemagne is incomplete, his left hand being cut off. An attempt to reconstruct the whole work suggests that the Emperor belongs to a central group composed of the Madonna and another saint, perhaps St. Denis or St. Louis. A narrow strip of brocade drapery which isolated and emphasized the Madonna, the central figure, is only just visible at the edge near the Emperor's shoulder. A scheme which answers both in design and significance to the meeting at the Golden Gate relates the figures of the central group on the right. The work, therefore, may be accepted as a type of composition based on the traditional use of the winged altar, but which had been transferred to the single picture panel—a Gothic pictorial concept in a Renaissance form. Now I believe I am able to prove that the section on the right, namely, the scene which corresponds symmetrically with the *Meeting at the Golden Gate,* is an *Annunciation* [PLATE B], acquired from a London art dealer by Mr. Martin A. Ryerson of Chicago. This *Annunciation* came to England in 1906 from a private owner in Paris and was ascribed without opposition to the Maître de Moulins. The

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Chicago panel is 75 cm. high, just the same height as the painting in the National Gallery, but only 50 cm. broad, which is to say, about 13 cm. narrower than the other part. Consequently the altarpiece must have been divided into three portions, of which the centre, the missing part, was about as broad as the *Annunciation*. The plan of perspective in both the surviving parts confirms our reconstruction of the entire work, which was about 165 cm. broad.

England spread abroad the fame of the Maître de Moulins, English loan exhibitions having been the stages on the road to our knowledge of this master. At the Exhibition of Old Dutch Paintings in the Burlington Fine Arts Club in 1892, the *St. Victor with a Donor* from the Glasgow Gallery was shown and received with admiration as well as perplexity under the name of Hugo van der Goes (Cat. No. 17). The names Van Eyck and Memlinc were both mentioned in connexion with the panel, no one at that time daring to dissociate it from Flemish art. The riddle again became prominent in the New Gallery in 1900 (Cat. No. 51). In a notice of this exhibition, in the " Repertorium für Kunstwissenschaft," I connected the Glasgow panel with the altar wings in the Louvre, on which Pierre and Anne de Bourbon are represented, and demonstrated their French origin.

At Bruges in the year 1902 (Cat. No. 100) and at Paris in 1904 (Cat. No. 106) the *St. Victor* was hung beside other works by the same hand, and thus more than one connoisseur was enabled to form a definite and significant idea of the personality of the greatest French painter of the close of the fifteenth century.

The *Nativity* from Autun, which was added to the œuvre of this master at the Paris Exposition des Primitifs Français, held in 1904 (Cat. No. 103), was a donation of Jean Rolin, who died in 1483 at the age of seventy-five, and it must therefore have originated before 1483.

The portrait of *Charles de Bourbon,* born in 1444, must have been painted by our master after 1476, and most probably not before 1485. The magnificent original is in the Munich Pinakothek and a modern copy is in Chantilly. Charles, a brother of Pierre de Bourbon, became a cardinal in 1476, and is so represented in the Munich portrait. He entered Lyons with great ceremony in 1485.

My reasons for ascribing this portrait to the year 1485 are as follows: M. Hulin de Loo, in his invaluable " Catalogue Critique " of the Bruges Exhibition of 1902, explicitly maintains the thesis that the Maître de Moulins was no other than Jean Perréal (Jean de Paris), a painter celebrated in his day and often mentioned in documents. Perréal lived for a long time in Lyons. In 1485 he received a fee from the town of Lyons for decorative painting on the occasion of the entrance of Cardinal Charles, that Bourbon whose portrait by the hand of the Maître de Moulins we possess. In 1487 he was employed as the confidential agent of Anne de Bourbon and received jewels which belonged to that princess. When Charles de Bourbon died in 1488, the Maître de Moulins painted the altar wings now in the Louvre for Pierre de Bourbon, who began his reign in this year. Documents and traditions bearing upon this group of pictures coincide so surprisingly that, in spite of all that French scholars have cited to the contrary,[1] I believe M. Hulin's proposed identification of Perréal with the Maître de Moulins is right. Perréal was appointed as court painter to the French king, Charles VIII, whose son, the Dauphin Charles-Orlant, was painted by the Maître de Moulins. The portrait, which belonged to Mr. Ayr, is now in the Louvre. The Prince, being twenty-six months old, must have been painted towards the end of the year 1494. It has been argued that Perréal was undoubtedly the court painter of Charles VIII, but only from 1497, and that therefore he could not have been the author of this portrait. This argument has little weight. Perhaps Pierre de Bourbon, who was intimately connected with the court, gave the commission for the Dauphin's portrait which was sent to the King who was staying in Italy.

According to documents Jean Perréal was much occupied with decorative work for festivities, as well as with designs for monuments and churches. He did not die till 1529. We possess in the works of the Maître de Moulins, if our theory of identification is right, the creations of his early period, from 1480 to 1495.

Judging from name and birthplace the Maître de Moulins, Jean Perréal, must have been French, and seems to have received his youthful impressions from Flemish art. The attribution of the Glasgow panel, as well as the portrait of the Cardinal in Munich, to Hugo van der Goes, was an error not without significance. The oldest known work by the Maître de Moulins, the Autun *Nativity,* is the one which most nearly approaches the Ghent master. Jean Rolin, the donor of the picture, was a son of that Nicolas Rolin, for whom Jan Van Eyck and Rogier van der Weyden worked; he was descended from the north, and his taste in art accorded with his origin. Perhaps Perréal had been in the Netherlands, and Rolin favoured him for that reason. If Jean Perréal lived and studied in the north shortly before 1480, the

[1] Cf. P. Vitry, " De quelques travaux récents relatifs à la peinture française du XVe. siècle." Paris, Rapilly, 1903.

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A

B

C

D

A—Head of Christ, by Buffalmacco. (Badia, Florence); *B—St. Christopher,* here identified as by Buffalmacco. (Campanile Chapel, Sta. Maria Novella, Florence); *C—Group of Figures,* by Buffalmacco. (Badia, Florence); *D—Judas,* by Buffalmacco. (Badia, Florence)

A newly discovered Fresco in Sta. Maria Novella

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strongest artistic influence there prevalent, which was that of Hugo van der Goes, must have made the deepest impression on him.

The French character of the art of the Maître de Moulins, to us so distinct from that of the Flemish, grew more evident the longer the master worked in France and for French princes, and grew stronger as the Renaissance gradually approached and gave increasing prominence to Italian types. The panel in the National Gallery may have originated about 1495 and shows the art of the master in the last phase known to us.

The figures are of medium height and move with conscious dignity and grace. French clarity informs the whole composition. The drawing, with masterly certainty, defines and builds up the figures in space. The colouring is strong, and the chiaroscuro only slightly realized, suggesting a limpid atmosphere, with a positive, almost gaudy effect. The tints are laid on side by side as in the pattern on a shield or banner. A Latin sense of beauty combines with a language of form and a mode of painting characteristic of the Flemish School.

NEWLY DISCOVERED FRESCOES IN STA. MARIA NOVELLA

BY EUGENIO G. CAMPANI

THE stranger who revisits Santa Maria Novella will find many changes in its aspect, both inside and out; above all, if he has been absent some years, he will note that on the façade the decoration hitherto lacking on the large volute on the right has been added. Inside the church, he will note how here and there, in various vaults towards the transept, there have come to light the polychrome decorations of the arches and of the ribs of the vaults. The columns have been relieved of the dull wash of colour that covered them, and now the fine colour of the stone is visible. In the Rucellai Chapel, on the right of the transept, an ogival window has been recovered, with its slender and elegant little column, and in some parts of the walls of this chapel have come to light interesting fragments of frescoes. But what will attract the attention of the student is a tiny chapel whose very existence was almost forgotten, and which I was able to restore, to the admiration of all students of this church.

Occupied in my official capacity as superintendent of restoration work, some time before the war, my attention was drawn to a dark, irregular little chamber, seemingly some passage, where I found the monks had established a small kitchen, and whence were rung the bells, whose great cords passed through big holes pierced in the ceiling. The chamber was entered by passing through the sacristy, but the little room communicated directly with the church by means of a small ogival door beside the Strozzi Chapel that harbours Orcagna's famous frescoes. Impelled rather by instinct than by a real desire, or by a concrete hope of finding something under the whitewash of these walls, dismembered in many places, irregular and made over, one day I began to scrape the plaster just above the little stove the monks had fixed in the wall, and to my surprise and pleasure there came to light three halos. Later I became persuaded that all along the walls of this roomlet there must have run, in the manner of a dado, a whole assembly of saints, which, alas! have all perished. The traces of the three discoloured halos, barely defined, on the wall facing the door leading into the church, encouraged me to take over the kitchen from the monks, and, with some enthusiastic assistants, I set to work. Our labours were not in vain. Gradually the dirty whitewash disappeared, revealing patches of variegated colours, little hands, open mouths, carefully drawn little heads, all of which only helped to kindle our hopes yet higher. Here and there the colours had vanished, the drawing was uncertain, the blotches formless, but soon all that could be rescued was uncovered. With the aid of the Rev. J. Wood Brown I recognized that this little irregular chamber was the chapel of the campanile of which he speaks on p. 136 of his work, *The Dominican Church of Sta. Maria Novella*. After allowing for the effects of restoring the campanile, carried out in 1892, and for the usual practice of adaptation, we are satisfied that it is the chapel of the campanile, for the mural painting of which, in 1334, Albizzo di Nardo di Giunta Rucellai had left money, and which was so horribly mutilated. The lateral walls, long hidden under the whitewash, had once been covered with frescoes, the very memory of which had perished. To-day these exist only as a few shapeless forms.

In the corner between the door of the sacristy and the walls facing the church door there now exists an ugly iron spiral stairway leading up into the campanile, which was formerly reached by passing up from the first floor. On the wall to the left, on entering from the sacristy, at the place where the altar was probably situated, a door has been opened, beyond which are steps leading to the convent.

After useless search along the wall, constructed during the work on the campanile, I

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was able to reconstruct the chapel thus: on the wall fronting the door leading into the church was an altar, of which not even the memory remains. Above this on the left was an *Annunciation,* and on the right a fresco, entirely lost. In the middle space behind the altar the dado of the wall consisted of a series of saints, now gone, and perhaps another dado on the right. On the right wall the dado certainly continued the series of saints, but of this nothing remains except two *Evangelists* and a *Baptism of Christ.* Over the door leading to the sacristy there can still be discerned an *Evangelist,* and beside him must have been a fourth figure, lost during the work upon the campanile. Above, in the apex of the vault, tinted in blue on a red ground, is a tondo of *the Lamb.* But the painting that rivets one's attention, because of its force, vivacity, and mastery, is a huge *St. Christopher with the Holy Child on his shoulder,* painted on the depression made in a pilaster between the door of the sacristy and that of the church. This is shown on PLATE B.

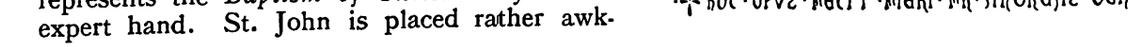
Evidently the paintings are not all by the same artist (although they belong to the same period), since they have no unity of conception or thought, and also because their technique is not the same.

The *Annunciation* and the three remaining evangelists betray the touch of the same hand, but another artist must have painted the *Baptism,* and yet another the *St. Christopher.* The *Annunciation* does not appear to have been a work of great value; nevertheless it has merit, and reveals in the draperies the sober and somewhat conventional manner of the artists of the end of the Trecento or the beginning of the Quattrocento. It represents the *Virgin kneeling before the Angel* (now vanished) rather as Fra Angelico treated his *Annunciation,* in the convent of San Marco, other painters of that epoch and even later having depicted the angel kneeling before the Elect. It would seem as if the unknown painter of our chapel desired to emphasize how the Woman, the daughter of Man, reverently bows her knee before the celestial messenger, as though to show how the flesh must bow before the spirit. The three Evangelists belong to the same hand. They are depicted in front of a reading desk with their traditional symbols on their right. On the right-hand wall, looking towards the *Annunciation,* are *St. John* and *St. Luke.* A third saint, who is above the door of the sacristy, may, having lost his symbol, be either St. Mark or St. Matthew. Since he is represented as a young man, he is believed to be *St. Matthew.* The fresco that represents the *Baptism of Christ* is by a less expert hand. St. John is placed rather awkwardly upon impossible rocks, and the figure of Christ in the water is poorly done. Obviously, this figure was first designed with the arms hanging down at the sides; then the artist changed his mind and crossed the arms over the breast, so that to-day we have a Christ with four arms. But this detail may prove of use to us later on.

And here we come to *St. Christopher.* A little over life size, the picture instantly impresses us. The head is finely drawn and cleverly treated. The colouring, the drawing of the hands, the technique, the fluent and unambiguous brushwork, the design, all hold our attention and recall the methods of a painter of whose work, unhappily, we know little, but which still reveals well-marked characteristics; I refer to Buonamico di Cristofano, called Buffalmacco. Tradition has it that he worked in this church, and Boccaccio, in one of his tales, not only mentions that he painted in Santa Maria Novella, but tells of a joke played by him on a peasant who came to him while he was working there, ordering him to paint a huge St. Christopher. Now why did the peasant come to think of a St. Christopher if he had not seen the picture to which I refer? The name of Buffalmacco is further connected with this chapel in regard to the painting that exists over the door which leads to this chapel; but modern destructive criticism absolutely denies the painting of this picture to our artist, since it is not in his style as it happens to appear in the frescoes of the Badia, which came to light only shortly before our St. Christopher. Confronting these two relics and pictures with what Mr. J. W. Brown says, we can arrive at a conclusion. The writer says:

> A door which still opens into the tower from the west transept gave access in ancient times to what was called the Campanile chapel. This was already finished in 1334, when on March 24 Albizzo di Nardo di Giunta Rucellai, of the parish of S. Pancrazio, mentioned it in his will. In a codicil, dated April 16, he desired that 160 florins should be used to build him a tomb outside the chapel of All Saints, which is in the campanile of the said Church of Santa Maria Novella, and to pay for the painting of the chapel itself. The place is still marked by an ancient fresco over the door, which is generally attributed to Buffalmacco, and he may have been the artist employed under the will of Albizzo Rucellai. The chapel was restored by Andrea Rucellai, who died in 1464, and the marble pile at the door still bears his name in an almost illegible inscription.[1]
>
> Buffalmacco's fresco was restored at the close of the first quarter of the sixteenth century under

[1] Examined attentively, the inscription on the inside of the pile runs:



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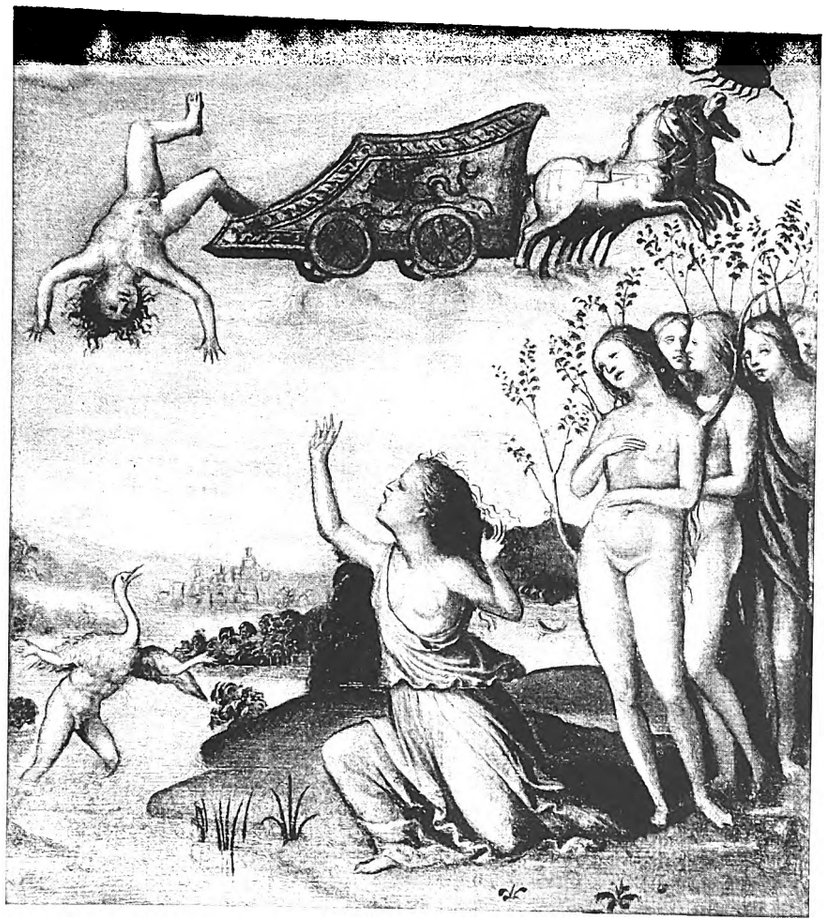
A



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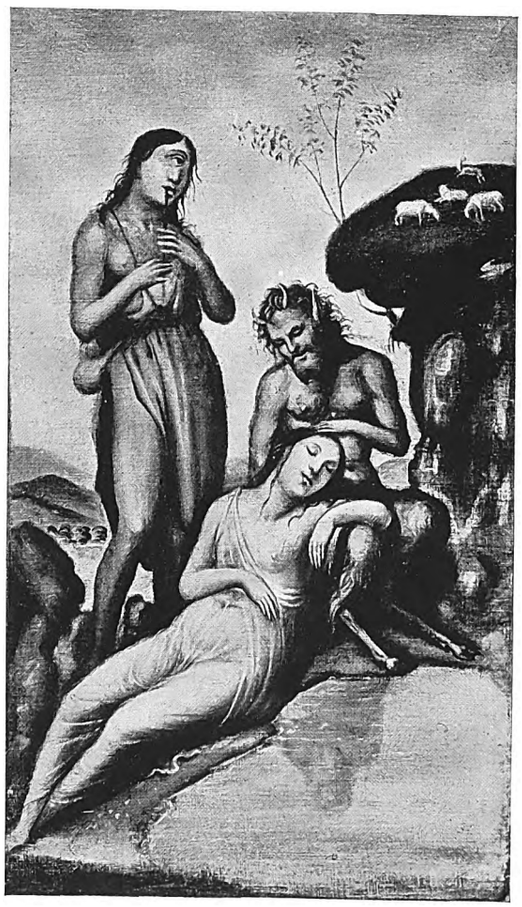

C

A—The Fall of Phaethon. Canvas, 64 cm. by 56.8 cm.; *B—Apollo and the Nymph Daphne.* Canvas, 64 cm. by 32.4 cm.; *C—Pan and a Sleeping Nymph.* Canvas, 64 cm. by 32.4 cm. (Worcester Art Museum, U.S.A.)

Three Pictures by Il Sodoma

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the will of Piero di Mariotto Rucellai who, dying in 1524, left money for that purpose.

Mr. Brown himself is doubtful of the authenticity of the painting above the door, but hints at the probability that Buffalmacco decorated the chapel, though he may have been aided by others, as was his custom, outlining bit by bit and correcting the work of his assistants. But when I asked Mr. Brown to come and see the *St. Christopher,* he, having also carefully examined the Badia frescoes, did not hesitate to agree with me as to its attribution to Buffalmacco.

Indeed, though much injured, the paintings in the Badia still have very many features in common with those of the *St. Christopher*. The head of the saint recalls that of the Christ of the Badia [PLATE A]. There is the same peculiarly tender expression, the same almond-shaped eyes, the short beard painted with small uncertain touches, the slightly waved hair combed back with a wisp upon his shoulder, the massive neck. In the draperies of the various figures there is the same vivid but not strident colour and the same method of treating the folds. Even though the *St. Christopher* differs from the tendency, peculiar to Buffalmacco, to elongate his figures, I still hold that it reveals too many of his characteristics to justify us in attributing it to any other hand. We reproduce on PLATES A, C, and D, besides the group of figures, the *Head of Christ* and the *Judas* in the Badia.

This corner of the beautiful chapel, even if defaced and mutilated, remains interesting for whoever loves Santa Maria Novella, and may prove an important source of study. Whether the *St. Christopher* is or is not the work of the famous painter, whom history records as a wag, a true Florentine "spirito bizzarro," it still remains a beautiful and even important early work of art.

THREE PICTURES BY IL SODOMA

BY RAYMOND HENNIKER-HEATON

GIOVANNI ANTONIO BAZZI, usually called Il Sodoma, was responsible for more historical and mythological scenes than is commonly realized. In addition to his important frescoes of *The Marriage of Alexander the Great with Roxana,* the daughter of Oxyartes the Bactrian, in the Farnesina Palace in Rome, he has been credited with a number of paintings dealing with history and mythology. Three such works have just been acquired by the Worcester Art Museum, U.S.A. Besides *Leda and the Swan* which must have been a favourite subject, Sodoma painted *Vulcan's Forge, Labours of Hercules, Orpheus and Eurydice, Cephalus and Procris,* and the *Fall of Phaethon*. Of the last mentioned theme a drawing was sold at the Destailleurs sale in 1896—a fact which is of especial interest, as the chief of the three paintings, reproduced on Plate A, is of the same subject.

Phaethon, it will be remembered, was the son of Helios, the sun-god, by Clymene, a sea-nymph, wife of Merops king of Ethiopia. The youth persuaded his father to allow him to drive his chariot for one day—a proof of his birth—but he was unable to control the steeds which drew it, and driving first too close to earth and then too close to heaven, he all but set both on fire. Zeus put an end to his career by hurling him into the river Eridanus—that is, the Po. Phaethon's sisters, the Heliades, who had yoked the horses to the chariot, were themselves turned into poplars, as the abundant tears they shed for him were changed to amber. A kinsman, Cycnus by name, was changed into a swan. The moment shown by Sodoma is that when Phaethon, as he approached the Scorpion, was hurled into the river; his mother kneels on the bank screaming; Cycnus is developing into a swan, and his sisters, of whom there are five instead of the traditional three (Aegle, Phaethusa and Lampetia), are changing into trees, branches of which are springing from their limbs.

The upper part of the sky in this picture is blue, with one small reddish cloud on the left. From just below the chariot the grey sky reaches down to vague forms of buildings and shrubbery on the horizon, painted in grey-blue and green. The land in the foreground is in tones of grey-green and brown. The grey figures have a pink tone running through them. The drapery of Phaethon's mother is purple, and according with the distribution of the light, ranges from dark to delicate shades. One of the sisters is draped in dark vermilion. The white horses have orange coloured accoutrements, and the chariot is gilt and brown.

The next [Plate B] picture illustrates the story of *Apollo and the nymph Daphne*. At the feet of the god lies the monster he slew at Delphi, and the moment chosen by the artist appears to be that in which Eros has just discharged his shaft and excited in Apollo's breast a desire for Daphne, who, apprehending the fact, is about to flee from him. The main figure is draped in dark purple, and Daphne in transparent white. The monster is broadly suggested in grey-green. The classical spirit in the figure of

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Apollo contrasts with the enchanting Daphne, full of motion suggestive of her coyness.

The third picture [Plate c], *Pan and the sleeping Nymph,* shows Pan sitting by the edge of the water, with a sleeping nymph whose head and shoulders rest on his shaggy thigh. Standing by them is a shepherdess playing her pipe and keeping her eye—for some reason there is only one—on her flock, some standing and others lying on a curiously shaped hill in the background. This clever and interesting design is almost a monotone. There are no brilliant passages of red as in the other two paintings. The shades of grey-brown in figures and rocks are relieved only by the green-blue of the sky, water and distant landscape.

These three pictures are treated suggestively in the manner of the artist's most charming work. They appear to have been painted between 1505 and 1508, when Sodoma was working in the convent of Monte Olive to Maggiore, and they have notable characteristics in common with a fresco known as *Le Danse des Courtesans,* dated 1505, in the same convent. If our artist was conscious of any technical inability, he rarely gives evidence of it. The pictures illustrated have a self assurance that is characteristic of the naïve mind. Sodoma's erratic and unusual tendencies in drawing and composition somehow actually contributing to their charm. In any case, the spontaneity, the suggestive treatment of many of his subjects, and his highly personal design and colour, show Sodoma to have been an outlaw in his time and a man of exceedingly advanced ideas.

THE APPRECIATION OF ART
BY MARGARET BULLEY

[After much experience of lecturing on art, our contributor, Miss Bulley, has found that one of the surest and quickest methods of inducing in the minds of her hearers a sense of æsthetic beauty is to show side by side several works of art which superficially are alike but which to the appreciative eye profoundly differ. These comparisons she illustrates by quoting appropriate passages from the writings of art critics. From her immense store of material we have selected the following.—EDITOR.]

FROM RUSKIN'S "STONES OF VENICE."—The arrangement of colours and lines is an art analogous to the composition of music, and entirely independent of the representation of facts. Good colouring does not necessarily convey the image of anything but itself. It consists in certain proportions and arrangements of rays of light, but not in likeness to anything. A few touches of certain greys and purples laid by a master's hand on white paper will be good colouring; as more touches are added beside them we may find out that they were intended to represent a dove's neck, and we may praise, as the drawing advances, the perfect imitation of the dove's neck. But the good colouring does not consist in that imitation, but in the abstract qualities and relations of the grey and purple.

In like manner, as soon as a great sculptor begins to shape his work out of the block, we shall see that its lines are nobly arranged and of noble characters. We may not have the slightest idea for what the forms are intended, whether they are of man or beast, of vegetation or drapery. Their likeness to anything does not affect their nobleness. They are magnificent forms and that is all that we need care to know about them, in order to say whether the workman is a good or bad sculptor.

Now the noblest art is an exact unison of the abstract value, with the imitative power, of forms and colours. It is the noblest composition, used to express the noblest facts. But the human mind cannot in general unite the two perfections: it either pursues the fact to the neglect of the composition, or pursues the composition to the neglect of the fact.

And it is intended by the Deity that it *should* do this: the best art is not always wanted. Facts are often wanted, without art, as in a geological diagram; and art often without facts, as in a Turkey carpet. And most men have been made capable of giving either one or the other, but not both; only one or two, the very highest, can give both.

Observe then. Men are universally divided, as respects their artistic qualifications, into three great classes: a right, a left and a centre. On the right side are the men of facts, on the left the men of design, in the centre the men of both.

The three classes, of course, pass into each other by imperceptible graduations. The men of facts are hardly ever without powers of design; the men of design are always in some measure cognizant of facts; and as each class possesses more or less of the powers of the opposite one, it approaches to the character of the central class. Few men, even in that central rank, are so exactly throned on the summit of the crest that they cannot be perceived to incline in the least one way or another, embracing both horizons with their glance. Now each of these classes has, as I have said, a healthy function in the world, and correlative diseases, or unhealthy functions; and, when the work of either of them is seen in its morbid condition, we are apt to find fault with the class of work-

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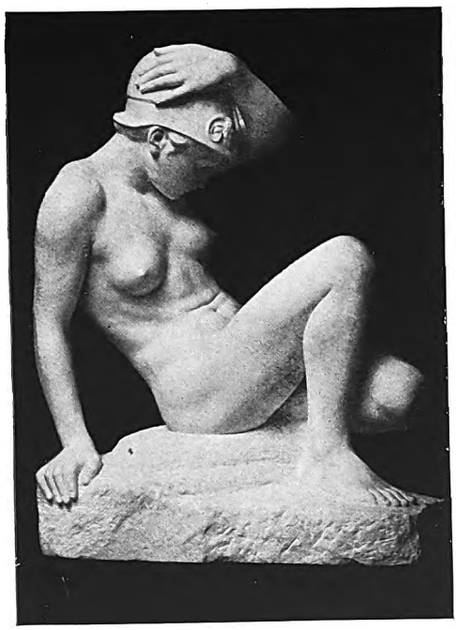
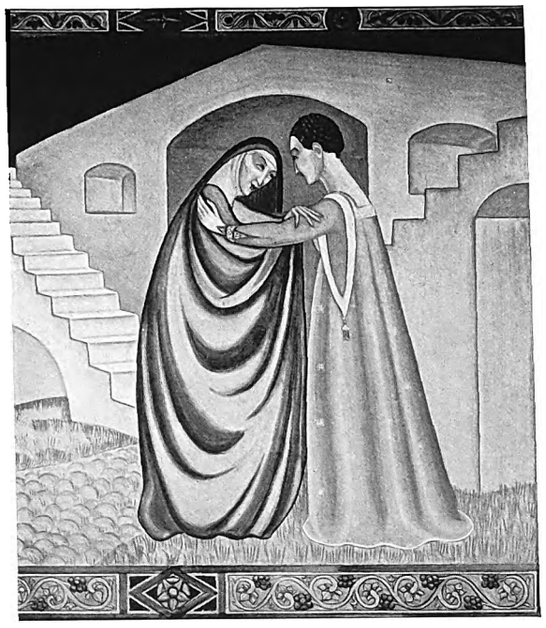
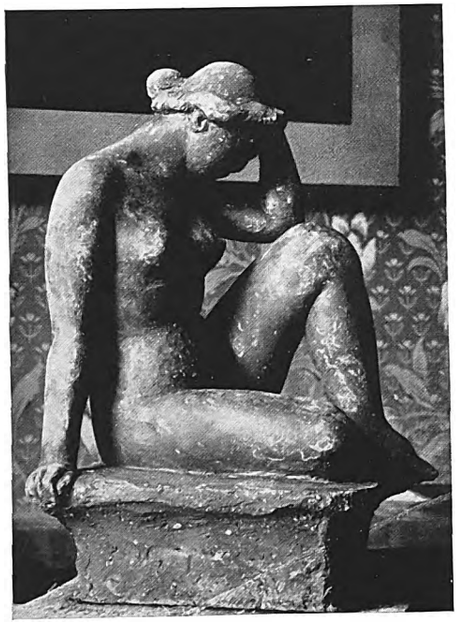
A, C

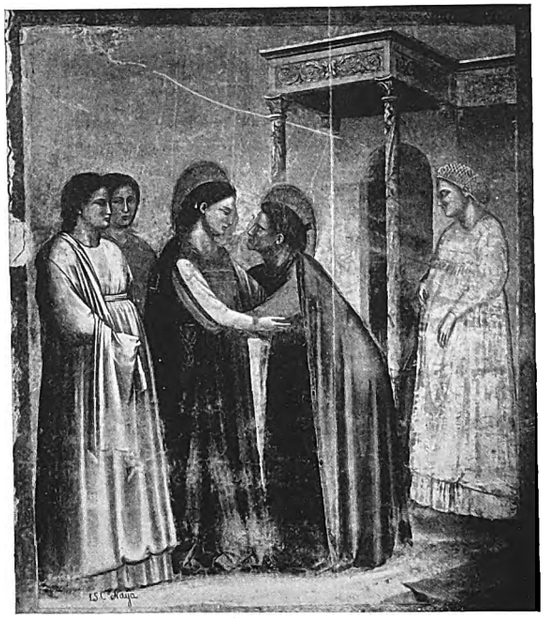




E

B, D





F

A—Nude, by a modern artist. *B—Nude,* by M. Maillol. *C—Queen Victoria,* by a modern artist. *D—A Queen,* by a Babylonian artist. *E—Visitation,* by a modern artist. *F—Visitation,* by Giotto

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man, instead of finding fault only with the particular abuse which has permeated their action. . . .

What, then, are the diseased operations to which the three classes of workman are liable?

Primarily two: affecting the two inferior classes.

(1) When either of these two classes Despises the other.

(2) When either of these two classes Envies the other; producing, therefore, four forms of dangerous error.

First, when the men of fact despise design. This is the error of common Dutch painters of merely imitative painters of still-life, flowers, etc., and other men who, having either the gift of accurate imitation or strong sympathies with nature, suppose all is done when the imitation is perfected, or sympathy expressed. A large body of English landscapists come into this class, including most clever sketchers from nature, who fancy that to get a sky of true tone, and a gleam of sunshine or sweep of shower faithfully expressed, is all that can be required of art. These men are generally themselves answerable for much of their deadness of feeling to the higher qualities of composition. They probably have not originally the high gifts of design, but they lose such powers as they originally possessed by the despising, and refusing to study, the results of great power of design in others. Their knowledge, so far as it goes, being accurate, they are usually presumptuous and self-conceited, and gradually become incapable of admiring anything but what is like their own work. . . .

The second form of error is when men of design despise facts. All noble design must deal with facts to a certain extent, for there is no food for it but in nature . . . and if in the delight of inventing fantastic colour and form, the truths of nature are wilfully neglected, the intellect becomes comparatively decrepit. . . .

The third form of error is when the men of facts envy design; that is to say, when having only imitative powers, they refuse to employ those powers upon the visible world around them; but, having been taught that composition is the end of art, strive to obtain the inventive powers which nature has denied them, study nothing but the works of reputed designers, and perish in a fungus growth of plagiarism and laws of art. . . .

The fourth form of error is when the men of design envy facts; that is to say, when the temptation of closely imitating nature leads them to forget their own proper ornamental function and when they lose the power of the composition for the sake of graphic truth. . . .

The morbid state of the men of design injures themselves only . . . but the modern English fact hunter despising design, wants to destroy everything, and becomes the most dangerous and despicable of iconoclasts, excited by egotism, instead of religion. . . .

It is evident that the men of the central class cannot be liable to any morbid operation of this kind, they possessing the powers of both.

FROM COLERIDGE'S "BIOGRAPHICA LATERARIA."

—It is in the nature of all disquisitions on matters of taste, that the reasoner must appeal for his very premises to facts of feeling and of inner sense, which all men do not possess, and which many who do possess, and even act upon them, have never reflectively adverted to, and have never made them objects of a full and distinct consciousness. . . . If a man upon questioning his own experience, can detect no difference *in kind* between the enjoyment derived from the eating of turtle and that from the perception of a new truth: if in *his* feelings a taste *for* Milton is essentially the same as the taste *of* mutton, he may still be a sensible and a valuable member of society; but it would be a desecration to argue with him on the Fine Arts. . . . But more especially on the essential difference of the beautiful and the agreeable rests fundamentally the whole question, which assuredly must possess no vulgar or feeble interest for all who regard the dignity of their own natures; whether the noblest productions of human genius . . . delight us merely by chance, from accidents of local associations—in short, please us because they please us—or whether there exists in the constitution of the human soul a sense, and a regulative principle, which indeed may be stifled and latent in some, and be perverted and denaturalized in others, yet is nevertheless universal, in a given state of intellectual and moral culture; which is independent of local and temporal circumstances, and dependent only on the degree in which the faculties of the mind are developed; and which consequently, it is our duty to cultivate and improve, as soon as the sense of its actual existence dawns upon us. . . .

Taste is the intermediate faculty which connects the active with the passive powers of our nature, the intellect with the senses; and its appointed function is to elevate the images of the latter, while it realizes the ideas of the former. We must, therefore, have learned what is peculiar to each before we understand that "Third something" which is formed by a harmony of both. . . .

To express in one word what belongs to the senses or the recipient and more passive faculty of the soul, I have reintroduced the word sensuous, used, among many others of our elder writers, by Milton, in his exquisite defini-

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tion of poetry, as " simple, sensuous, passionate . . ." thus, too, I have restored the words *intuition* and *intuitive* to their original sense—" an intuition," says Hooker, " that is a direct and immediate beholding, a presentation of an object to the mind through the senses and imagination."

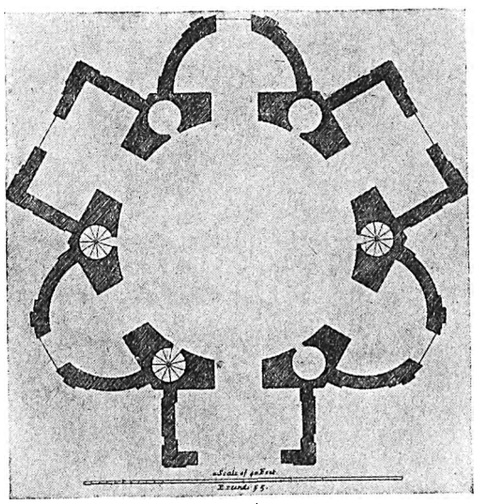
FROM WILLIAM JAMES'S " ELEMENTS OF PSYCHOLOGY."—I remember seeing an English couple sit for more than an hour on a piercing February day in the Academy at Venice before the celebrated *Assumption* by Titian; and when I, after being chased from room to room by the cold, concluded to get into the sunshine as fast as possible and let the pictures go, but before leaving, drew reverently near to them to learn with what superior forms of susceptibility they might be endowed, all I overheard was the woman's voice murmuring: " What a *deprecatory* expression her face wears! What self-*abnegation!* How *unworthy* she feels of the honour she is receiving! " Their honest hearts had been kept warm all the while by a glow of spurious sentiment that would have fairly made old Titian sick.

Mr. Ruskin somewhere makes the (for him terrible) admission that religious people, as a rule, care little for pictures, and that when they do care for them they generally prefer the worst ones to the best.

THOMAS ARCHER

BY GEOFFREY WEBB

THOMAS ARCHER is one of those architects who are described as pupils of Sir John Vanbrugh. The nature and date of this relation, however, is difficult to determine. Hawkesmoor and Wakefield, Vanbrugh's two other followers, are known to have worked as his subordinates at Blenheim and Duncombe respectively; they were professional architects working on the spot for a great man whose business and social preoccupations prevented his leaving London for more than visits. But Archer seems to have belonged to the same world as his master. His family were of some consideration in Warwickshire; his father was Member of Parliament for the county in the time of Charles II, and they achieved a peerage in the generation succeeding the architect, whose last work was the family seat of Umberslade, built in 1741, two years before his death. Archer himself held the position of Groom Porter, an official whose duties were to regulate gambling about the Court, and it seems more probable that he came under Vanbrugh's influence as a friend or acquaintance rather than through any more definitely professional association.



1. GARDEN PAVILION AT WREST PARK

Horace Walpole, in *Anecdotes of Painting*, says of Wakefield and Archer, " each of whom seemed to think that Vanbrugh had delivered the art from shackles; and that they might build whatever seemed good in their own eyes." There is some justification of such criticism in Heythrop [PLATE I, D], Archer's first known building, dated 1705. The general design is uninspired, though the house has a certain impressive solidity, and some of the details are deplorable. Take, for example, the " lugged " mouldings round the windows of the ground floor, clearly to be seen in the illustration. A worse device than this is a feature window adorned with a broken pediment, the two halves of which have been reversed and sprout like horns from above the window. Here is no sign of that boldness and freedom of design in masses, which is Vanbrugh's real contribution to the architecture of his day, and which is to be found together with more personal tricks of his style in Archer's later work. At Heythrop there is merely eccentricity of detail, and though it was building at the same time and at no great distance from Blenheim there is hardly anything to suggest Vanbrugh about the house. This early eccentricity of detail is perhaps indicative of a quality that persists throughout Archer's work. The details improve, and there were to be no more hornlike broken pediments reversed, yet Archer always remained an architect notable for the freedom and originality of his invention, and to such a man the pedantic Paladianism of Lord Burlington's party could have no attraction; his natural affinities were with Vanbrugh and Hawkesmoor.

Archer's next building, the Garden Pavilion at Wrest Park [PLATE I, B, PLAN I], built in

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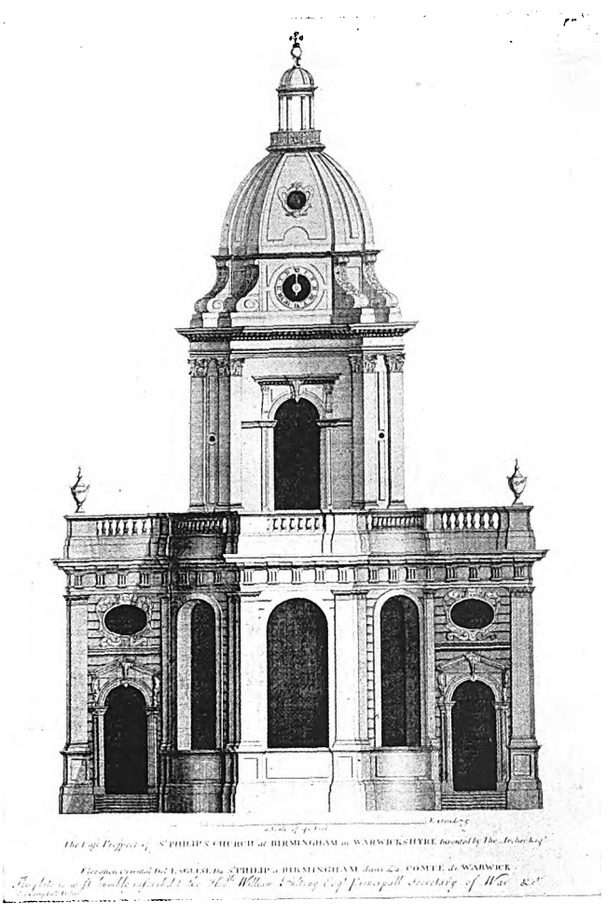
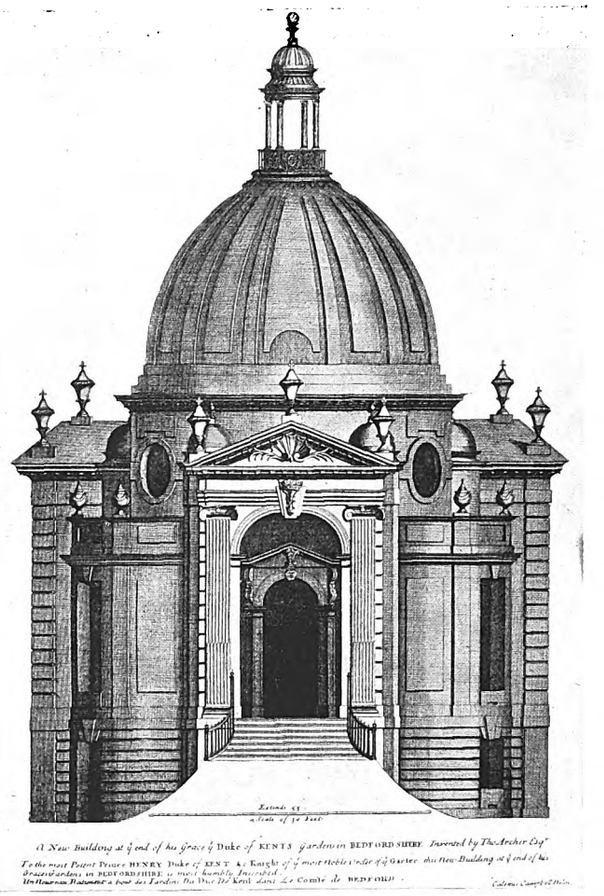
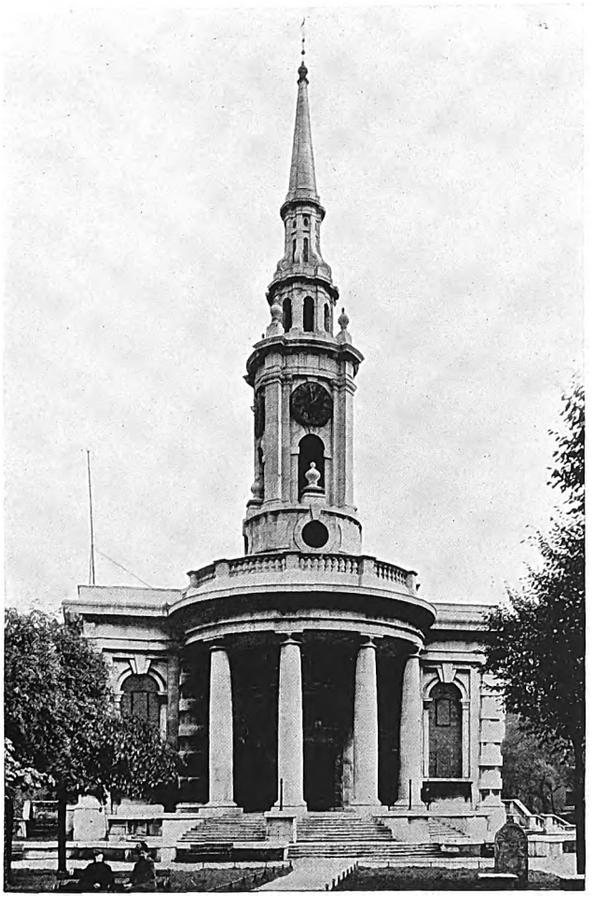


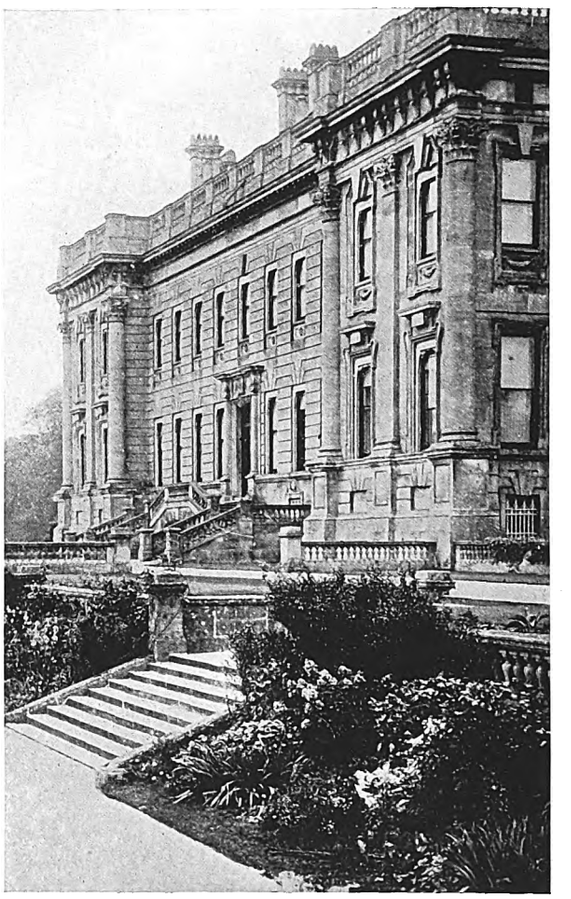
A—East end of St. Philip's, Birmingham; 1710-1719. Engraving by Campbell



B — Garden Pavilion, Wrest Park; 1709. Engraving by Campbell



C—West front and steeple of St. Paul's, Deptford; completed 1730



D—Heythrop, Oxfordshire; 1705

Plate I. Thomas Archer

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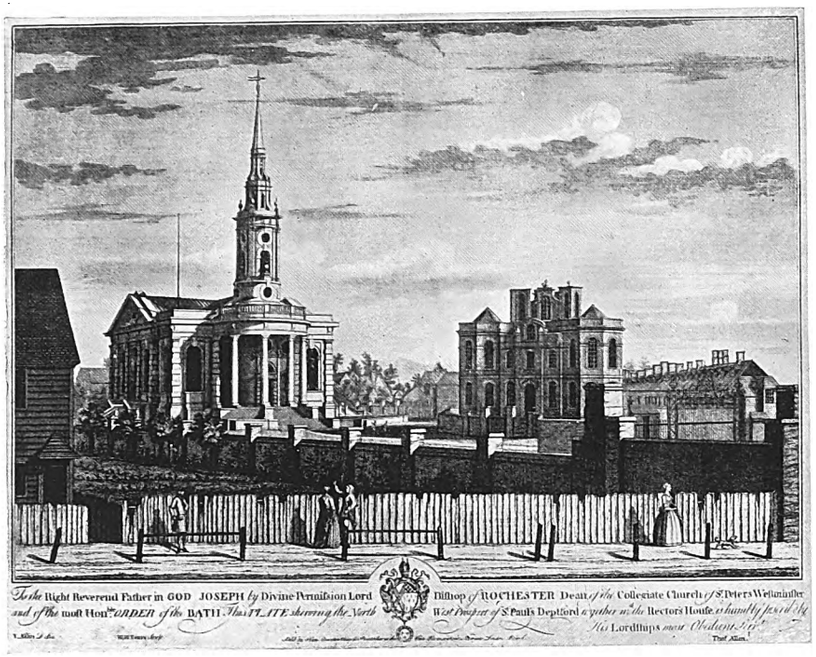

E—Engraving of St. Paul's, Deptford, and Rectory House

F—St. John's, Westminster; present state

G—Interior of St. Paul's, Deptford

H—Engraving of St. John's Westminster

Plate II. Thomas Archer

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1709 for the Duke of Kent, is a great advance. Garden Pavilions and Temples, etc., were recognized by the theorists of the time as being more suitable for displays of fancy than houses themselves. They are the extreme expression of that purely æsthetic view of architecture which was ultimately the first principle of the Renaissance Style. The Pavilion at Wrest Park is almost constructed sculpture; it is essentially Architecture for Art's sake. In it we see Archer to advantage, and the contrast between this success and the failure at Heythrop is marked. The character of the building has enabled him to obtain variety and play of fancy in the plan rather than the details. These latter are typical. The design of the door is almost identical with those at the east end of St. Philip's, Birmingham, but much restrained and improved since Heythrop. With this building it is useful to consider the church at Birmingham [PLATE I, A], begun, according to Campbell, in 1710 and finished in 1719. Both works show the architect in an intermediate phase. He has outgrown the mixed timidity and recklessness of Heythrop, and the influence of Vanbrugh has not yet become overwhelming. The Garden Pavilion is a charming composition in alternate square and rounded forms, the work of an architect at once unpedantic and of an assured good taste, in the manner of Wren, Hawkesmoor and Gibbs. The same qualities, but with an added strength and originality, appear in the church, of which Campbell says that it "was justly esteemed a very beautiful structure." Sir Reginald Blomfield in his *Renaissance Architecture in England* says of the steeple, "It is very much finer than would appear from Campbell's plate. . . . The play of concave wall surface in contrast with the square returns, and the very ingenious transition from the square to the octagon a little suggest some of Hawkesmoor's elaborate combinations of plain and hollow surfaces . . . of its kind St. Philip's is one of the finest steeples in England. . . ." This is praise indeed, and it should be borne in mind that the standard of judgment is expressly inclusive of Wren's city churches. The comparison with Hawkesmoor is interesting, whose fine steeple of Christ Church, Spitalfields, is an example of this characteristic manner.

With Mr. Cary's house at Roehampton the influence of Vanbrugh has become really evident. The date of this building is given by Campbell as 1710 in the text and 1712 on the engraving—Sir Reginald Blomfield accepts the earlier date. I know of no evidence either way. The main front of the house is not altogether successful, though it must suffer in Campbell's plate,* being shown detached from its quadrant colonnades and advanced outbuildings which may well, to judge from the plan, have obviated the somewhat narrow-chested effect of the main block. In the plate the great broken pediment seems too large for the block on which it stands, but this again is probably the effect of isolation from its proper supporting masses. There are details of the centre feature of the main block, whose weakness cannot be explained in this way, noticeably the little balusters and the oval window between the top of the arched centre window and the cornice. The plan shows an elaborate forecourt with relatively large wings attached to the main block by quadrant colonnades convex to the court. The evidence of the plate shows that these colonnades were of considerable height, reaching to the top of the first-floor windows, a matter of supreme importance in considering the effect of the whole court. This building is the first indication of the new manner; the difficulties preventing a just estimate of its merits have been sufficiently indicated above, but the derivation from Vanbrugh is clear enough. The great split pediment is characteristic and obvious, but the evidence of the plan is more significant, for not only was the plan of a centre block with advanced wings joined by quadrant colonnades a favourite with Vanbrugh, but the plan of this house suggests an importance given to the wings as parts of a great unified composition which goes much more nearly to the heart of his methods of design than any mere similarity of mannerism.

The nature of Vanbrugh's influence had best be noticed here, before going on to the discussion of Archer's two London Churches, in which of all his buildings it is most noticeable. Vanbrugh is an architect who has suffered much abuse of the most violent kind, and even now one often has the feeling that critics, who mention him not altogether unfavourably, do not really like him. His work is so strongly personal, and so direct and uncompromising in its fidelity to the ideal of architecture as composition in masses, that it is little to be wondered that men whose shibboleths are "lightness" and "gracefulness" cannot abide him. To those also who still cling to the doctrine of "structural expression" he is inevitably anathema. Vanbrugh is never light and rarely graceful; he apparently liked his buildings to look solid and weighty; a true Baroque artist, any trick was legitimate to him if it served to make his effect. Add to these a fantastic ingenuity in adding to his range of forms, and a strong theatrical quality which at his best served rather than mastered his genuine architectural conceptions, and his position in the eyes of his contemporaries as a portent and wonder

Vitruvius Britannicus, Vol. I, plate 81.

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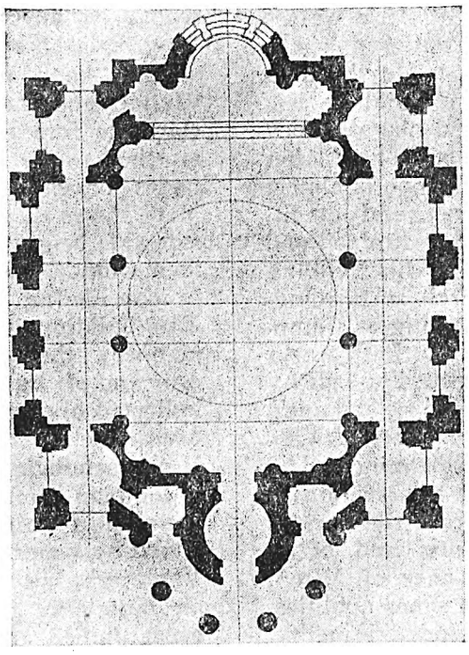
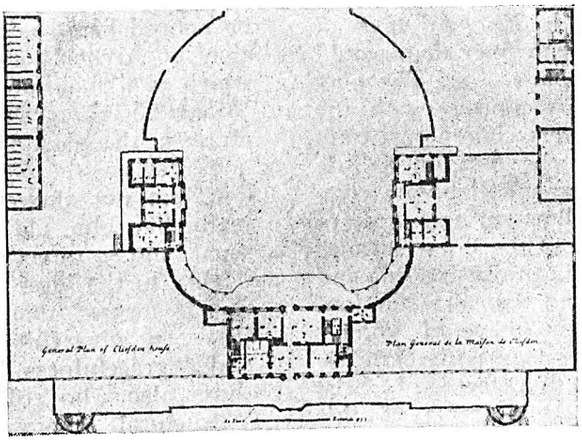
becomes understandable. The work of Hawkesmoor, already an experienced architect and a disciple of Wren, when he came into contact with Vanbrugh, was transformed by their association. The effect was proportionately greater on the less experienced Archer.

St. John's Westminster [PLATES II F, H], finished 1728, shows the new influence triumphant, but as yet incompletely assimilated. An engraving preserved in the Print Room of the British Museum shows the church in a very different state. A note at the foot of this print declares the alterations to the steps and the towers to have been made without the consent of the architect. The interior need not concern us here, the repeated alterations have rendered it almost completely irrelevant to the consideration of Archer's work. But the evidence of the engraving should go far to reconcile the critics to the four towers they seem to dislike so much; at any rate, the added steeples take away the overturned dining-table effect of which they complain. In the main body of the church, with its general massive character and the curious and elaborate broken pediment, the Vanbrugh influence is so overwhelming as to have completely submerged the architect of St. Philip's, Birmingham. The towers, however, are more reminiscent of his earlier manner, though the almost "flêche-like" obelisks supported on arches again suggest Vanbrugh, who himself used, on occasion, what may be described as a "Gothic" manner of his own. This building is certainly Archer's best known and most accessible work. This is in a way unfortunate, for, good as it is, it cannot compare with either its predecessor St. Philip's, of the earlier manner, or its contemporary St. Paul's, Deptford, in which Archer showed that he had truly assimilated the Vanbrugh influence, and yet retained qualities of his own, that make these two churches quite clearly akin. St. John's is a fine building and an extraordinarily interesting one, but it is not a building by which Archer should be judged.



2. ST. PAUL'S, DEPTFORD.



3. PLAN OF CLIEFDEN HOUSE.

The date of St. Paul's, Deptford, is a little obscure. The church was consecrated in 1730, but there is the evidence of some dated glass to show that the building was in a condition to be glazed in 1724. The photographs and plan [PLATE I, C, PLAN 2] show something of the fine impressive character of the work, and the ingenuity of the interior arrangements. The whole conception, with its great stone platform and steps, the two square lateral porches, and the fine pillared west portico crowned by its steeple, show an ability to design in the large manner and a handling of the Vanbrugh inheritance of massiveness that is masterly. This building embodies the three qualities that Vanbrugh himself laid down as his objects in architecture, "State, Beauty, and Convenience," as well as anything the master could have produced himself. And with all this the Vanbrugh mannerisms have almost entirely gone; it is Archer's own church. The interior [PLATE II, G] is hardly less successful. It remained almost in its original condition, except for slight alterations to the pews and the removal of the pulpit from its position before the altar to the north side. The painting in the apse is perhaps unfortunate.

In addition to these works Archer built colonnades joining the main block to the wings at Cliefden House [PLAN 3]. Sir Reginald Blomfield cites this as a good example of his use of Vanbrugh's favourite plan. Campbell gives no date. His name has been mentioned in connexion with the church of St. John, Horselydown, near Tower Bridge; but on what authority I do not know.

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A—Chair Seat, designed by Duncan Grant, worked by Mrs. Bartle Grant

B—Cover for a music stool, designed by Duncan Grant, worked by Mrs. Bartle Grant.

C—Chair Cover, designed by Roger Fry, worked by Miss Elwes

D—Cover for a fender stool, designed by Mrs. Vanessa Bell, worked by Mrs. Rendel

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Certainly the building has some of his characteristics, but these do not seem sufficient to be in any way conclusive. The rectory at Deptford, to be seen in the engraving [PLATE II, E], is much more certain. It is contemporary with the church, commissioned at the same time, and stylistically bears every evidence of his design, not only in the "upper works," but even in the detail of the door. Its real merits are difficult to judge from an engraving, but the evidence of a small house of Vanbrugh's own incline me to a favourable view of this style on such a scale. It was destroyed in 1887.

SHORTER NOTICES

MODERN DESIGNS IN NEEDLEWORK.—There will be opened at the Independent Gallery, Grafton Street, on October 1, an exhibition of needlework after designs by Mrs. Vanessa Bell, Mr. Duncan Grant, Mr. Roger Fry, and Mr. Wyndham Tryon, the actual needlework, in wool, having been carried out by Mrs. Bartle Grant, Miss Elwes, Miss Mary Hogarth, and Mrs. Rendel. Although at the time of writing all the exhibits were not finished, enough was available to make it clear that the movement represented by the scheme has peculiar significance at the present moment.

In the days when arguments about Cubism and the like were still in vogue, it was often alleged and as often denied that, even if Cubist pictures might be out of place on the ordinary exhibition wall, the practice of abstract designing on the part of the pictorial artist would prove to have been a good training if and when the abstract pictorialist turned back to the traditions of the great pictorial schools. The results of training in abstract design on the part of those who have returned to the fold are not yet clearly revealed. That will require years to manifest itself. But in the meantime some erstwhile abstract painters have discovered ways of applying the principles they mastered to other crafts than that of oil painting. We have the new school of English poster designers, which was discussed in these columns last June, we have M. Dufy's and Miss Phyllis Barron's textiles, we have the French book illustrators, we have just seen at the Independent Gallery the hand-printed fabrics of Mr. Alec Walker, and now we are to have the exhibition referred to above.

The exhibitors in this case are all well known as pictorial artists. Accepting the quite simple view that a picture consists of a descriptive element and of a decorative one (or, as Mr. Strzygowski would have it, a Southern and a Northern element)*, it is clear that in nearly all the successful pictorial work of Mr. Grant and Mrs. Bell the decorative element predominates.

Their pictures stand out apart in a mixed exhibition because the geometrical framework on which the composition is built is only lightly clothed in descriptive material. Mr. Fry's pictorial work is not at all so obviously decorative, nor is the decorative element it contains of the same order as that apparent in the work of his two colleagues. His design is far more elaborately involved with the transcription of what he sees before him as he paints. The design does not reveal itself after a single glance. It is elusive, not only because it is more complex and more elaborately qualified by a highly personal view of nature, but because it depends on a system of planes that are not realized as lying at right angles to the line of vision but which are made to recede from the eye. Mr. Tryon's pictures, while they have fairly obviously an underlying semi-geometrical pattern, depend for their effect, first of all, on our power of enjoying the sight of what the artist enjoyed seeing as he painted. A leafy twig seen against a landscape, the straggling line of a silver birch set against the sky, the coloured patchwork on an English hillside, and all other such intrinsically beautiful things, are frankly put down on the canvas, in a simplified form, it is true, but still for their own sakes.

Now, turning again to the needlework, we see that there is an extraordinary similarity between Mr. Tryon's pictures and his needlework designs. The Spanish landscape, so effectively worked in ingeniously varied stitches by Miss Hogarth, on the back of an Italian chair, is neither more nor less than a needlework copy of one of Mr. Tryon's most characteristic pictures. Between a typical picture by Mr. Fry and his chair-back design, shown on PLATE C, there is no resemblance whatever. The artist has had radically to alter his whole system of expression before he has been able to invent so appropriate an arrangement. It may be noted in passing that whereas Mr. Tryon shows us in perspective vast vistas of hill and dale seen behind objects so near that the hand could touch them, Mr. Fry has departed only very slightly from pure pattern. The leaves and flowers are made to approach and fall back from the eye only very slightly, like the forms in a bas relief. Of the designs of Mr. Grant and of Mrs. Bell, less need be said. Though, of course, a trifle more formal than those of their pictures, they are essentially the same. We see at once that the same mind in the same mood conceived both.

Mr. Tryon, the pictorialist, then, has not, as a needlework designer, altered one whit; but

* "The Year Book of Oriental Art," Vol I. (Benn).

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as he is ever more pictorial than formal, and as objects like tables and chairs simply must be formally decorated, the mere interpretation of one of his pictures into a needlework pattern is only to a certain extent effective. Mr. Fry, the pictorialist, has realized at once that no mere transcription of one of his pictures into a woolwork pattern could possibly succeed, and he has accordingly adapted his style to the new problem, the result being extremely satisfactory. Mrs. Bell and Mr. Grant (PLATES, A, B, and D), being born decorators—that is to say, having by nature all the sense of perfectly balanced surface form, all the keen appreciation of colour values and all the ingenious inventiveness and the richness of fancy possessed by every successful decorator—have probably produced in this single exhibition more good textile designs than have been produced in England during the present century.

Unfortunately we cannot consider in detail now the individual exhibits. The visitor will not fail to study Mr. Grant's large carpet or his church banner—incomplete when these notes were written. Some of the designs, such as Mr. Fry's, are worked throughout in simple cross-stitch, and others, like Mr. Tryon's, are worked in many different stitches, the best method probably depending on the type of design to be translated. No praise can be too high for those who in this case have carried out the actual needlework. It is to be hoped that the new movement will develop, and that before long we shall be privileged once more to discuss such an exhibition. R. R. T.

THE AMSTERDAM EXHIBITION OF CHINESE ART.—Until the 18th inst. the third exhibition organized by the Dutch "Society of Friends of Asiatic Art"[1] will remain on view at Amsterdam. It consists of examples of the art of China, chiefly pre-Ming. By restricting themselves to a definite period, and by reducing the number of objects to the minimum, the committee, consisting of Mr. T. B. Roorda, Mr. H. F. E. Visser and Dr. H. K. Westendorp, thought it might be possible to give an idea of the real "grand art" of the Middle Country, represented by specimens in many different materials, but all of the highest possible quality. This, of course, would have been quite unattainable if the collectors from abroad, public and private, had not, with equal kindness and good grace, met the request to lend their best pieces. Thus aided by the generosity of foreign collectors, the organizers have succeeded in filling three rooms at the Municipal Museum with some of the choicest pieces in Western European collections. Space does not allow of a detailed description of the marvellous paintings, bronzes, jades and ceramics. But an idea of their quality will be conveyed by the fact that the organizers were permitted to choose practically with a free hand from the collections of the Far Eastern Museum in Berlin, of Mr. George Eumorfopoulos, Mr. Raphael, Mr. Oppenheim, M. Stoclet, M. Raymond Koechlin, etc. The standard of the exhibition as a whole could not well be higher.

Of the lesser-known objects which claim the visitor's interest and admiration, M. Stoclet's Dragon [PLATE A], a recent acquisition, ranks foremost. The dragon is inimitably portrayed in violent action, in the act of rushing upon some opponent. This impression of vitality is intensified by the powerful naturalism of the structure, a naturalism unchecked by the linear ornamentation all over the body. What purpose the object served is not altogether certain. It was M. Vignier, I believe, who suggested that it might have adorned the prow of a boat, and there seems to be no serious objection to that theory.

Another example of the splendid workmanship of the old Chinese bronze-workers is Mr. Rutherston's ladle [PLATE B]. One cannot but admire in this piece the happy solution of the openwork ornamentation. Another fine piece from an English collection is Mr. Oppenheim's stoneware vase, shown on PLATE C. Professor Sarre's rug, prudently ascribed in the catalogue to the Ming Period, is a beautiful and rare specimen of early Chinese tapestry, with an exquisite design of cranes among lotus plants, in dark blue on a yellow ground.

A warm word of praise is due to the organizers. The rhythmic distribution and the harmonious arrangement of the objects have been attended to with infinite care and study, and there are no overcrowded cases and no conflict between objects of different textures, the result being that a sense of repose pervades each room. The catalogue, prepared by the three organizers, contains brief introductions (in Dutch) on painting, on the plastic arts, and on ceramics. The up-to-date description of the objects, in Dutch and English, is followed by seventeen beautiful plates. H. C. GALLOIS.

AN EXHIBITION OF OLD MASTERS IN FRANKFURT.—Among the numerous exhibitions of old art which have been arranged in German cities during this summer, the display of Old Masters in the Staedel Institute of Fine Arts, Frankfurt, merits special attention. While the others are almost without exception devoted to the illustration of German art, this exhibition is international in character. Among the 273 pictures on view, there are hardly any which could cause great surprise to the student or would be apt to throw new light on some

[1] See THE BURLINGTON MAGAZINE, October, 1919, p. 143.

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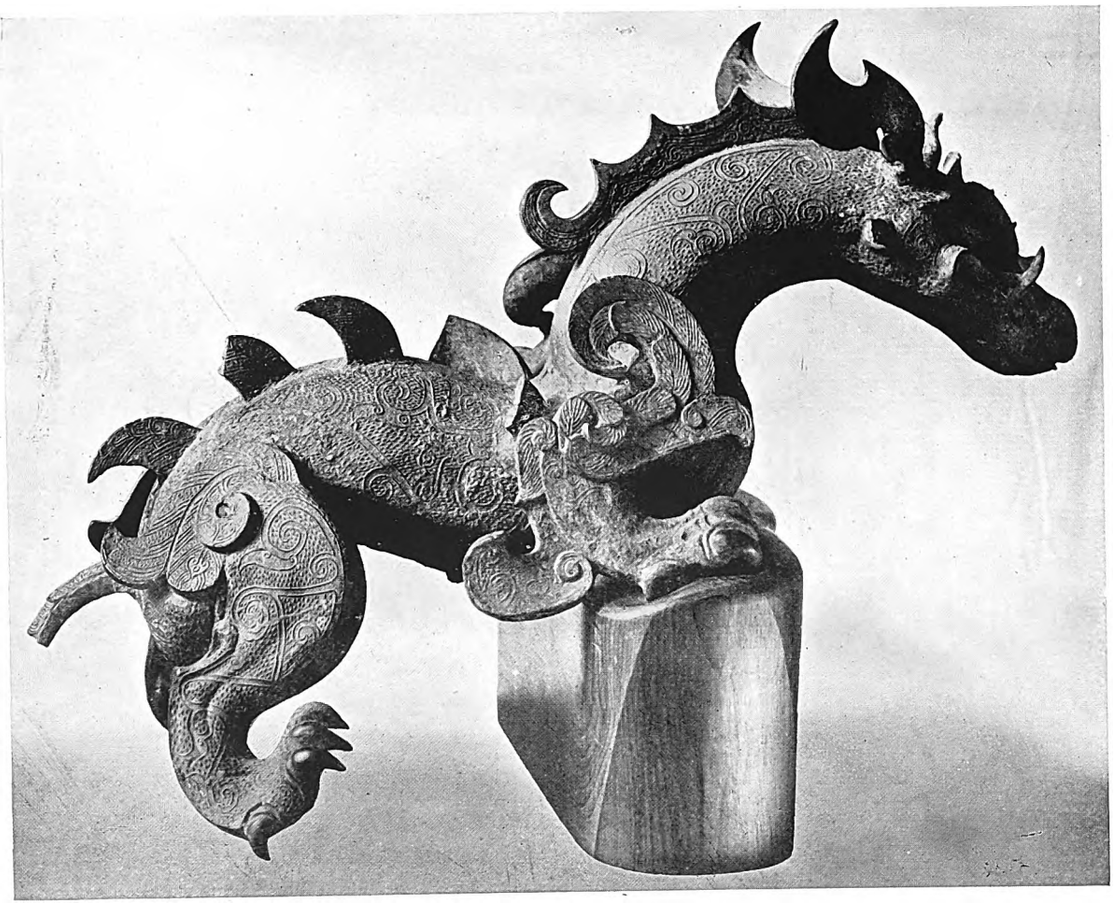
A



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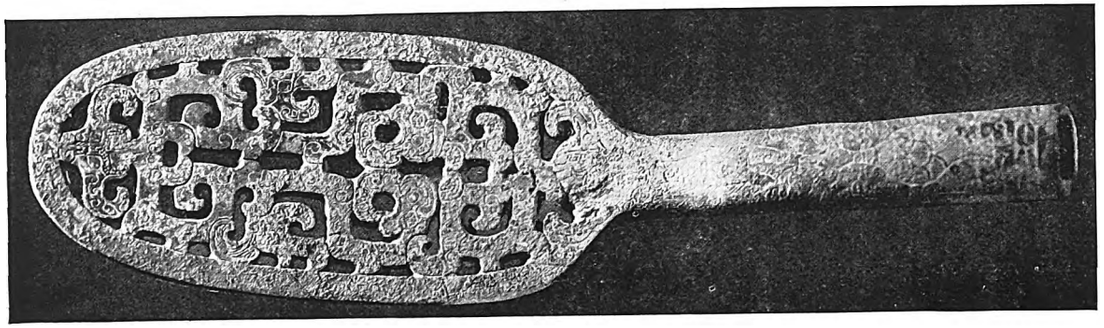

C

A—Dragon in bronze. Probably pre-Han. Length, 88.3 cm. (M. A. Stoclet, Brussels); *B*—Ladle in bronze. Ts'in period. Length, 23 cm. (Mr. Charles Rutherston); *C*—Vase of greyish stoneware. Design in white slip under a brown transparent glaze. Sung, Tz'ŭ chou type. Height, 34.6 cm. (Mr. H. J. Oppenheim)

Shorter Notices: An Exhibition of Chinese Art in Amsterdam

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A—Apparition of a Female Saint to Drowning Sailors, by Giovanni di Paolo. Predella panel, 19.5 cm. by 29.4 cm. (Herr Harry Fuld, Frankfurt)

B—Seated Madonna, by Lucas Cranach the Elder. Panel, 1.22 m. by 0.91 m. (Frau A. Ulmann, Frankfurt)

C—Adoration, by Gaudenzio Ferrari. Panel, 1.01 m. by 0.68 m. (Dr. A. Schaeffer, Frankfurt)

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intricate problem of art history, but the average quality of the display is high and there are a good many pictures of more than passing interest.

The representation of the German schools is unexpectedly meagre. Not only do we miss the two most brilliant names in the history of German painting, Dürer and Holbein, we also look in vain for works of most of the renowned artists of the late Gothic or Renaissance period. The only painter of this period who is adequately represented is Lucas Cranach the Elder. Among the half-dozen pictures by him shown in the exhibition there is a particularly fine early work, the *Madonna* from the collection of Frau Ulmann [PLATE B]. This panel was probably executed for Cranach's patron, the elector of Saxony, whose arms are to be seen on it. The art of portraiture, cultivated with so much success by the German primitives, has no satisfactory representation in the exhibition, although there are a few good examples of Hans Maler of Ulm, Hans Mielich and Bernhard Striegel. Among the German primitives of a still earlier period, a small but very charming *Madonna* in half length with angels is of peculiar interest. It is a work so close in style to the early Netherlanders, especially Petrus Cristus, that one could hardly accept the attribution to Martin Schongauer were it not for the typically German, "Oberrheinisch," type of the Virgin. The technique is entirely Netherlandish, also the warm, deep colour scheme.

Although the display of Northern primitives, on the whole, is not very satisfactory, there are a few choice pieces for the connoisseur, for instance, an astonishing French primitive of *c.* 1700: a small panel with the two *Saints John* on the front and the *Crucifixion* on the back.[1] Then the *Nativity* by the Master of the Virgo inter Virgines, a picture of romantic charm, one of the happiest among this rare master's works.[2] Turning to the later masters of the Low Countries we note first the only Rembrandt in the exhibition, the *Head of a Girl.* It is very small in size, but wonderful in quality, a work dating from the 'fifties, the period of the master's most glorious production.[3] None of the six pictures ascribed to Rubens is likely to provoke enthusiasm. Nor are the portraits of Peter van Hecke and his wife, ascribed to Van Dyck, more convincing to the critical visitor. But there is a small landscape by Hercules Seghers, a masterpiece of exceptional beauty, that will be considered the greatest attraction of the Netherlandish section. Among the other Netherlanders we further note a Berckheyde having an unusual subject (*A Dutch Advocate,* signed and dated 1672), an impressive Jacob Gerritsz Cuyp (*Portrait of a Girl playing golf with Dog and Parrot,* almost life-size), a signed Pieter de Hoogh, a half-figure portrait of *Queen Elizabeth of Bohemia* by M. J. van Mierevelt, and a very fine signed Salomon van Ruysdael. Students of this period of art history will be glad to find here the well-known life-size *Portrait of Emerentia van Beresteyn* (on canvas, and not on wood, as erroneously stated in the catalogue). This picture, now in the possession of Baron Max de Goldschmidt-Rothschild, is a puzzle to the students of Frans Hals, to whom it is ascribed. It figures as a Hals (No. 153) in Dr. de Groot's "Catalogue Raisonné," but has also been ascribed to H. G. Pot, although, as de Groot says, "it is almost too good for him." We are inclined to hold a Flemish artist responsible for this very clever portrait, together with some others of the Beresteyn portraits.

There are a few French paintings of the *dix-huitième* well worth mentioning, i.e., a typical Lancret (*Lady with a Negro*), a good lady's portrait by François Hubert Drouais, and the *Portrait of Mlle. d'Angeville as Thalia* by Pater. But the two Fragonards, *Le serment d'amour* and *Le baiser volé,* are the gems of the eighteenth-century room. They both come from the collection of Baron A. de Goldschmidt-Rothschild, *Le serment d'amour* having formerly been in the possession of Baron G. de Rothschild.[4] Both of these paintings are full of the inebriating charm of their master—"*le dernier feu de joie du dix-huitième siècle*" (the Goncourts).

Among the few Spanish paintings on view there are two good Morales from the collection of the former Granddukes of Hesse, a *Madonna with Saints* and a *Visitation,* and two very interesting primitive paintings of the end of the fourteenth century. The Ribera, a *St. John the Baptist,* looks more like a Bernardo Arozzi to us. Goya's signed *Youthful Picador on Horseback* is a good specimen of the master's middle period. The few English paintings hardly merit special attention, although it is amusing to find a Zoffany labelled Reynolds (No. 192).

The most interesting part of the exhibition is the Italian section, to which we can hardly do justice within a short review. Among the numerous trecento-panels we remark the small, pinnacled *Crucifixion* by Barna da Siena,[5] and the very picturesque and charming *Nativity* by

[1] Harry Fuld Collection.

[2] O. Henkell, formerly in the R. von Kaufmann Collection.

[3] Baron Goldschmidt-Rothschild Coll. Cf. Hofstede de Groot, "Catalogue Raisonné," N. 509.

[4] See Georges Grappe, "H. Fragonard," Vol. II., p. 17, with an excellent reproduction.

[5] Formerly R. von Kaufmann Collection. Mr. Berenson called it Lippo Memmi.

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Pietro Lorenzetti.[6] Of unusual interest are the two panels of a Neapolitan trecentisto with *Scenes from the Apocalypse.*[7] They are very delicate, almost miniature-like in execution, and are closely related in design and composition to the frescoes of Donna Regina in Naples. The *Madonna and Child,* No. 247, with a gold ground, catalogued as by an Umbrian master of the end of the fourteenth century, is a characteristic Alegretto Nuzi. The *Madonna with Angels and St. Catherina* by Beato Angelico is impressive and convincing,[8] although the three charming Giovanni di Paolos give more pleasure. Two are parts of a predella and were formerly in the R. von Kaufmann collection. They represent the investure of a holy monk and the apparition of a female saint to the crew of a ship menaced by storm[9] [PLATE A]. The third Giovanni di Paolo, a *Madonna with Angels,* fully signed and dated 1427, is well known to students: it comes from the Saraceni collection, Siena, and is reproduced in Jacobsen's "Quattrocento in Scena," Plate XIII.[10] We pass over good specimens of the art of Neri di Bicci, Lorenzo di Niccolo, Domenico Veneziano, Francesco Bonsignori and others, and come to the fine woman's portrait by Lorenzo Costa. This resembles closely the portrait in Hampton Court and has been reproduced by A. Venturi.[11] A very astonishing picture is the Gaudenzio Ferrari belonging to Dr. A. Schaeffer [PLATE C], one of the very finest things in the exhibition. It is of the early period of the artist, probably of the same date as *The Virgin and St. Anne* in the Turin Gallery, and may be identical with the picture seen by Mr. Berenson in the collection of Count Lorenzo Sormani in Milan. *The Portrait of a Goldsmith* by Lorenzo Lotto (R. Koch, formerly R. von Kaufmann) is too well known to need further praise. According to Mr. Berenson it is an early work, dating from about 1515, like the *Della Torre Brothers* in the National Gallery. To quote the same author: "This work is not signed, and needs no signature, bearing as it does Lotto's sign mark on every square inch of its surface." Finally, we can only allude to the other good Italian exhibits: two remarkable and very characteristic Tintorettos, some fine portraits of Bronzino, a bright and spirited sketch by J. B. Tiepolo, two excellent Guardis, etc.

We understand that the somewhat meagre official catalogue of the exhibition will be replaced ultimately by an authoritative publication by the moving spirit of the understanding, Professor G. Swarzenski. M. H. BERNATH.

MR. RUTHERSTON'S GIFT.—It is with great pleasure that we record Mr. C. L. Rutherston's generous decision to present to Manchester Art Gallery his large and fine collection of modern works of art, which, it is hoped, it will be possible to display in Platt Hall. Mr. Rutherston's scheme for the formation in Manchester of a large public collection of modern work which could be made available to other centres in Lancashire and Yorkshire, is an extremely important one, and we hope to consider it at a later date.

THE LATE MR. W. S. MARCHANT.—The sudden death of Mr. W. S. Marchant, proprietor of the Goupil Gallery, will greatly affect a host of friends and acquaintances and will deprive many artists, old and young, of a vigorous champion. Among art dealers Mr. Marchant was peculiar, almost unique, in his attitude to modern art. He neither patronized a few favourite artists to the exclusion of all others, nor extended a welcome to all whose work had a market value. As a man his views were of the strongest and least compromising, but as a lover of art his mind was singularly open. With characteristic simplicity and frankness he selected for exhibition whatever pictures stirred his æsthetic sensibility or his imagination. He had a genuine passion and a catholic taste for art, and he had a great love for the work of organizing exhibitions. There was in the collections shown at the Goupil Gallery an element of the unexpected which stimulated attentiveness and tended to keep the eye fresh. It is difficult to adjust oneself to the new situation and to imagine a London art season without the influence of that familiar but no less stimulating figure.

[6] Same provenance and the same owner, O. von Henkell.
[7] Count A. de Erbach.
[8] Herr von Henkell; reproduced in Fr. Schottmüller's "Fra Angelico," 1911, p. 93.
[9] H. Fuld.
[10] R. von Hirsch.
[11] "Storia d. arte ital." VIII., parte III., p. 814.

THE LITERATURE OF ART

A SCANDINAVIAN SCHOLAR ON BRITISH ART. By H. P. MITCHELL.

EARLY ENGLISH ORNAMENT: the sources, development and relation to foreign styles of Pre-Norman Ornamental Art in England. By J. BRONDSTED, with a preface by Reginald A. Smith. Translated by Albany F. Major. 352 pp., fully illustrated. London and Copenhagen (Hachette, and Levin & Munksgaard.)

Scandinavian scholars seem specially happy in studying the archæology of ornament. The names of Sophus Müller and Salin are household words among antiquaries, and to those may fairly be added the name of Brøndsted. In this volume, Dr. Brøndsted presents the results of his study of pre-Conquest decoration in England (excluding figure-drawing and the special

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study of interlaced designs), with particular reference to its relation to Scandinavian ornamental design. He has done this (with the aid of a capable translator) in the language of the people chiefly concerned, English, and has brought to its illustration a large collection of examples reproduced by drawing and photography.

The author's demonstration of the Near Eastern origin of pre-Romanesque ornament in the North of England, pre-eminently displayed in the Northumbrian crosses, is admirably done. If his analysis of South of England ornament is less convincing, that is no doubt due to the more complicated nature of the influences at work.

One of the most striking results of Dr. Brøndsted's investigations is the attribution to England of some of the chief examples of goldsmiths' work remaining from this period. It is safe to say that those who have paid most attention to English pre-Conquest art will be least surprised by his conclusions. He emphasizes the essential identity of style and date of the Ormside bowl with the crosses of Bewcastle and Ruthwell—a point already pressed in this magazine (Vol. XLII, p. 71)—though he considers all three to be the productions of Oriental craftsmen working in England and perceptibly anglicized. Still more interesting is his claim of English origin for the Fejø cup at Copenhagen (already advanced by Zimmermann), the Tassilo chalice at Kremsmünster, and the Lindau book-cover, formerly in the Ashburnham Library and now in New York. The tentative enquiries of earlier writers who felt the Irish influence in the two last (the most recent study of the Lindau book-cover, by Dr. Marc Rosenberg, assigned it to an Irish foundation in Switzerland, St. Gall) give place in Dr. Brøndsted's work to a scientific analysis. The result is plainly stated: "As the facts stand, these three antiquities must be considered as works of the South of England in that shade of style which looked to Irish and Merovingian prototypes," the two first of late eighth century, the last of ninth century date.

Finally, the influence which English decoration, itself indebted earlier to Scandinavia, in turn in the eleventh century rendered back to the northern lands—North English in the Jellinge Style and South English in the Ringerike Style—is an illuminating piece of work.

English readers owe a debt of gratitude to the Danish scholar who has brought together materials largely provided (as he most freely acknowledges) by the individual labours of English antiquaries, and has so ably applied to them the scientific methods of comparative archæology.

Here and there the English might be improved. "In the long and the large" (p. 81, etc.) is probably a literal translation of an idiom for "broadly speaking"; "objects of antiquity" (pp. 121, 123) is hardly the correct phrase to oppose to manuscripts; "colouring" (p. 182) is ambiguously used for "influence," and "Durham dress" (p. 242, note) for "Durham vestment." On p. 33 "pre-Roman" for "pre-Romanesque" is no doubt a misprint; and there is an unfortunate slip on p. 127 of A.D. 900 for 1774.

ART AND MODERN CIVILIZATION. By W. G. CONSTABLE.

THE ECONOMIC LAWS OF ART PRODUCTION. By SIR HUBERT LLEWELLYN SMITH, G.C.B. 246 pp. (Oxford University Press.) 6s.

This little book is unlikely to attract the attention it deserves. A sombre style, close and cautious argument, and very tentative conclusions, scarcely invite popularity. Yet rarely has the subject been dealt with at such close quarters, or a more illuminating and practical analysis of the facts made.

Broadly, Sir Hubert Llewellyn Smith has set himself to apply economic principles concerning production and value to the case of works of art, with special reference to modern industrial conditions. In the case of production, the central fact is the length to which division of process has been carried, with an inevitable loss of that close relation between design and execution on which much of the subtlety and spontaneity of a work of art depends. Even in industries where sub-division has not gone far, the uniform and standardized product called for in large markets has a similar effect, by limiting the designer's power to modify design, once manufacture has begun. The remedy lies in a reintegration of design and execution; but how that is to be achieved is far from clear. It is not likely to come through the amiable futilities of craft guilds and village industries, without a complete reconstruction of society. Sir Hubert suggests the possibility of a considerable extension of the designer's influence (for instance, through highly organized design studios), so that ultimately he controls the process of manufacture; or of such developments in workshop design staffs that greater elasticity results. Another possibility, not here considered, is to cease asking from large-scale machine-controlled industries what is beyond their power to give, and seek only æsthetic qualities within their reach.

In treating the problem of value in relation to works of art, the difficulties are greater. The value Sir Hubert discusses is not exchange value, but the extent to which a work of art

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possesses certain specific qualities, such as utility, fitness for its function and beauty. It would be possible to challenge the standards here set up; for instance, whether in estimating art-value too much weight is not given to utility and what the author calls "economic fitness"—the relation between the cost of production of a work of art, and (1) the end it serves, and (2) the wealth of persons for whose use it is intended. But differences of opinion on these points do not affect the value of subsequent argument. This deals with the effect of international (or, rather, inter-cultural) intercourse on art production, and leads on to discussion of how factors connected with demand and supply in relation to works of art affect style; of how new styles spring from the interaction of national art cultures; and, finally, of what the author calls "periodic movements of art energy," corresponding in character to cyclical movements in economic activities. Sir Hubert's conclusion is on the whole optimistic: that it is not only desirable, but possible, through industry and education, to weave art more closely into the texture of national life. To that end his own work is no inconsiderable contribution.

Jahrbuch der Jungen Kunst, 1924. 478 pp. + 6 original lithographs and other illustrations. Leipzig (Klinkhardt und Biermann).

This volume does not differ markedly from its predecessors. Much of the "Young Art" with which it deals is no longer in its first youth, and becomes older with each issue. Hodler, Rousseau le Douanier, Munch, Kandinsky, Gauguin, Matisse, Daumier and Steinlen are of sufficiently old a vintage to make the notes here published almost superfluous. Yet they give body and strength to an otherwise thin liquor. Most of the younger men represented are German; and their work as published presents primarily a pathological and psychological problem. Aesthetically its chief interest is to emphasize the waning strength of the Cubist outlook. The tendency to-day is either to accept the facts of natural appearance, or to paint flat decoration of an abstract kind. The sculptors make the best showing, notable among them being Fritz Huf, who has worked under inspiration from Maillol. Another interesting feature are articles devoted to modern painters in Japan and India. They are not, however, encouraging as to the outcome of the impact of Western civilization upon the East. W. G. C.

LETTER

"TWO EARLY SIENESE PAINTINGS"

SIR,—I have only just read Mr. Henniker-Heaton's article on "Two Early Sienese Paintings" (BURLINGTON MAGAZINE, July, 1925), and should like to point out that in quoting me, Mr. Heaton has made a peculiar mistake. It is of no great importance that he refers to the first volume of my "Development of the Italian Schools of Painting," which deals with the period from between about 600 and 1300, as "a volume on Italian painting of the thirteenth century," only it reveals a somewhat slipshod method of work. I wish, however, to protest against Mr. Heaton's assertion that I attribute the frescoes in the Palazzo Pubblico of San Gimignano to Guido da Siena. On the contrary, on page 368, I say in a very precise way that no work other than the Madonna in the Palazzo Pubblico, Siena, the one in the Cathedral, Siena, and the one from the Galli-Dunn Collection can be ascribed to Guido, and I daresay anyone who reads with some attention page 370, quoted by Mr. Heaton, will understand that I classify the frescoes in San Gimignano as school works.

Nor do I think that anyone who has carefully studied the morphological types and the drawing of these frescoes in San Gimignano can ever come to the conclusion that their authors had "artistic ideas far removed from these which inspired the painters whose works are generally assigned to Guido da Siena."

Mr. Heaton's statement does not diminish the value of my classification of works belonging to the Florentine and Sienese schools of the thirteenth century, but rather leads one to believe that he himself has yet to learn the difference between the two. The Worcester Madonna most closely resembles those paintings which, in my first volume, I group together as Florentine works of the thirteenth century.

Yours faithfully,
RAIMOND VAN MARLE.

[Mr. Henniker-Heaton has read Mr. van Marle's letter and replies as follows.—EDITOR.]

I am sincerely sorry that my article has offended Mr. van Marle. I need hardly say that I was quite aware that his book dealt not only with the thirteenth century, as is shown by the title, which I quoted in a footnote. I see with regret, however, that Mr. van Marle is perfectly justified in saying that I misrepresented his view of the attribution of the frescoes in question. He did not actually say that they were by Guido. The slip occurred when writing my article between America and Europe when I had not the advantage of having the book by me.

I must, however, express my surprise that Mr. van Marle still persists in giving the frescoes to the school of Guido. It would surprise me to hear that any other responsible critic who has made a special study of early Sienese painting would support this theory. I am, indeed, convinced that the student who looks at the frescoes illustrated in Mr. van Marle's book, to support his contention, will find it difficult to discover in them any of the "morphological types and the drawing" of the school of Guido. But on the other hand we find in the drawing and the types of the Worcester *Madonna and Child* a close similarity to the Madonna of the Chigi-Saracini Palace.

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EDITORIAL: *A Word to the Dealers*

IN every walk of life there are certain decencies to be preserved; and this is true of the profession of selling works of art, not, as the seductive phrase has it, "by private treaty," nor, as the compelling one has it, "under the hammer," but by the highly desirable and super-respectable system of public exhibition. According to wise and long-established practice, all works of art before being exhibited to the public are subjected to the free criticism of him who writes them up or writes them down, as the spirit moves him. In the good old days the dealer imposed upon himself certain rules designed to gratify the soul of criticism. Then the critic was like Prospero, and his wand could summon up at will the sunbeam or the thunderclap; but in the hustle and scramble of modern commercial competition some dealers have been foolish enough to break with tradition in this respect.

The modern art critic who has had the temerity and the misfortune to undertake the task of "covering" for some great journal all the art exhibitions in London, requires and deserves from the dealer one thing and one thing only—to be let alone. Setting out on a Monday morning with a dozen Press-view invitations in one's pocket, each representing a more or less difficult problem of criticism, and with the prospect before one of writing a series of criticisms in time for next morning's paper, is often a heart-breaking business. Imagine such a field-day. The art critic knows that even for so experienced a person as himself, quiet and prolonged contemplation of a collection of pictures is necessary if a complete understanding of it is to be achieved; but he also knows that his stay in most of the galleries he has to visit must be restricted to a matter of minutes, and that these minutes must be devoted entirely to the pictures. But the dealer often does not know these things. The moment the critic arrives in exhibition No. 1 on his list, the dealer, instead of confining his remarks to useful information, which is always welcome, darts forward and convoys him round the walls, incessantly chattering about his wares. He tells the critic the same sort of tales, often excellently entertaining in themselves, about the artist's abnormal goodness, sincerity and impecuniosity, as the critic has heard hundreds of times before. He assures him that only a very shrewd dealer would have thought of organizing such an epoch-making show. He tells him that other critics, who contrived to call even earlier, thought the world of everything, and that, in short, this is the day of the dealer's life. Sometimes a customer calls and the critic has a minute's peace to mark his catalogue, as school-masters mark exam. papers, thus:

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110	THE LONELY RANCH	*b.*
111	BLUE DAY AT SEA	*f.*
112	THE SAILOR'S RETURN	*v.b.*
113	GREY DAY AT MARGATE	*f.*
114	"LAUGH, AND THE WORLD LAUGHS WITH YOU; WEEP, AND YOU WEEP ALONE"	*v.b.*

Then the critic goes on to the next place of entertainment and instruction, and exactly the same thing happens all over again. Sometimes — happily, only sometimes — worse happens. When the critic arrives on Press day he is confronted, not only by the smiling face of the proprietor, but by the beaming face of the artist. Under these conditions criticism becomes a farce, whether or not the critic gives way to being lectured into submission. The old rule that an artist should remain invisible on his Press day should never, never be broken. Another development of the situation may occur. The crush of exhibitions and other circumstances may compel the editor of the best-organized journal in the world to postpone publication. When that happens the proprietor, if he is wise, will not write to the editor in these familiar terms:

> SIR,—We notice that your critic has not yet written an account of our exhibition of Miss Polly Tiddles's water-colours, which are attracting such unheard-of attention at this gallery. May we draw your attention to the fact that we have been taking a quarter-inch advertisement for three consecutive days in your paper. We trust you will see your way to publish a criticism of the exhibition without delay.
>
> Yours faithfully,
>
> ———.

That is not only terribly bad form, but, in the long run, it will not pay. It seldom pays to be insulting.

At the back of our minds, while writing this note, is the conviction that certain gallery proprietors fail to realize the value to their calling of art criticism. Even if an art critic be only a specially articulate member of the public, he is, as such, indispensable to the welfare of any community of artists, and the notion that attempts to debauch him are advantageous to those who deal in pictures is a mistaken one. Every dealer ought to know, or should now learn, that criticism is one thing and advertisement-writing another, and that a man becomes a competent critic through knowing his own mind about works of art.

Thank heaven, only a minority of gallery proprietors have picked up these vices. If it were otherwise we should soon see the end of art criticism.

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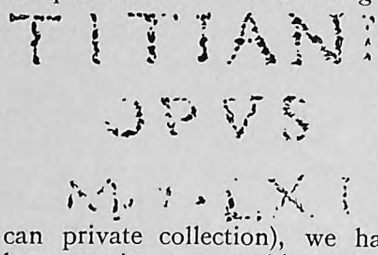
AN UNCATALOGUED TITIAN
BY R. R. TATLOCK

THE portrait reproduced on our FRONTISPIECE, when it appeared, from the Brinsley Marlay collection, some months ago at Christie's, gave rise to a great deal of speculation. At that time the surface was heavily repainted and the original brushwork was much obscured. There seemed to be little faith in London that the attribution to Titian was justified, and the canvas changed hands without unusual competition. After the right degree of cleaning, however, no doubt remained that only Titian could have painted it. There is practically universal agreement about that. The decision was arrived at, not on the strength of documentary evidence, but on account of the impression made on the experienced eye by the picture itself. This being so, and few of our readers having had an opportunity of seeing the portrait in its refreshed condition (it is now in an American private collection), we have thought the best service we could render would be to reproduce it as a whole and in detail. A study of these reproductions will, we think, convince scholars that the picture must be added to the list of Titian's authentic work.



On the lower left-hand corner of the canvas there is the date 1561 and the interesting signature here reproduced.

Titian usually signed his pictures TITIANUS F., or TICIANUS F., or T. V, or P, or TITIANUS AEQUES CAES, and other variations exist. Titian, then, was capricious in the matter of signatures, and there is nothing really surprising in his adopting any of the possible alternatives. Still, if the amazing beauty of such passages as the eye, the mouth, and the clothing did not proclaim the master, the signature, in spite of its being of the period, might have left us highly suspicious, for the only picture attributed to Titian which bears the signature TITIANI OPUS (and the date 1542) is the *Caterina Cornaro,* in the Uffizi, and there is general agreement with Dr. Gronau that that work is really a copy of an original. But if that be the case, it is at least probable that the copyist painted Titian's signature as it appeared on the original. That being so, the odd signature on the newly-discovered portrait cannot justly be regarded as evidence of a doubtful origin.

It may be worth adding that the under-garment is red, the outer garment black, and the background grey-brown. The discovery of the picture, as a Titian, was due to Mr. Max Rothschild.

SIR JOHN VANBRUGH
BY GEOFFREY WEBB

THE houses at Blackheath attributed to Sir John Vanbrugh are so interesting and suggestive, not only in respect of his own work but for the curious sidelight that they throw on the taste of his time, that they deserve an attention out of all proportion to their own intrinsic merit. The three buildings I propose to deal with here are those most definitely associated with his name. There are others which, if we accept these as Vanbrugh's work, might also be assigned to him on grounds of style, but I have preferred to confine myself to the generally accepted buildings. The exceptional character of these buildings consists in the utter disregard of the architectural canons of the day, and to Vanbrugh's contemporaries they must have been profoundly shocking; one of the buildings is frankly Gothic in derivation. Indeed, a stranger would almost certainly mistake them for nineteenth-century buildings, the product of that Romantic Revival of which Horace Walpole is generally considered the parent; and yet these buildings were erected in or about 1717, the year of Horace Walpole's birth.

The reasons for accepting these buildings as by Vanbrugh seem fairly conclusive. There is a good pedigree with Vanbrugh Castle reaching back to Lady Vanbrugh, the architect's wife, who sold it to Lord Tyrawley. Vanbrugh House is superficially much more suggestive of his style, and was in possession of a Mr. Edward Vanbrugh as late as 1805. The third building, Mince-pie House, has a strong tradition behind its name, and quite clear stylistic resemblances both to the other houses near by and to Vanbrugh's later work elsewhere. The enlarged edition of Hasted's *Kent* for the Hundred of Blackheath has a very circumstantial note on these houses as follows:

> Vanbrugh built four houses under lease granted in 1717 by the Biddulphs. He and his three brothers, Adam Leake, and Dame Elizabeth Biddulph at one time occupied these houses. He built an arch on which the date is 1714. The two

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Portrait of a Man, by Titian. Detail of the frontispiece

Plate II. An uncatalogued Titian

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houses south of this arch were built in 1719 for the Duchess of Bolton (Polly Peachem) and Sir James Thornhill. . . .

It is true a note on the same page speaks of Vanbrugh as the architect of Blenheim and The Mansion House, a building not begun till thirteen years after his death; but this blunder appears to be by a different hand. The mention of the brother is interesting in connexion with the Mr. Edward Vanbrugh mentioned above. The date on the arch (destroyed), the old entrance to the estate from the Dover Road, is puzzling, as the generally accepted date for building on this site is 1717. In 1716 Vanbrugh had been appointed architect to Greenwich Hospital, and in 1718 he acquired a seat in the new St. Alphege's Church at Greenwich. Early in 1719 he married, and it would appear that, until he built the famous Whitehall House in 1722, Greenwich was his regular home, and we find him writing to Lord Carlisle at Castle Howard in 1722, referring to some work he hoped to get:

> . . . not as an architect; which is not a trade, I believe, for anybody to recommend themselves by at Court. I fancy your lordship's godson (Vanbrugh's son) will be a Professor that way, for he knows pillars and arches and round windows and square windows already when he finds them in a book or in the streets, and is much pleased with a house I am building him in the field at Greenwich, it being a tower of white bricks, only one room and a closet on a floor. . . .

It would seem that Vanbrugh had taken up the Blackheath estate and developed it as a speculation. He had done this before with Claremont in Surrey, which he built in 1710 and sold to the Duke of Newcastle, for whom he subsequently made great alterations and improvements both to the house and grounds. The Blackheath venture deserved to succeed, for a more lovely spot could hardly have been found as it then was, with the fine views up the Thames Valley and southwards over Kent still unspoiled.

The great interest of these houses, however, is stylistic. The illustration of Vanbrugh Castle [PLATE A, FIG. 1][1] shows admirably the curious Gothic feeling of the design. The details are all Renaissance except the crenelations on the towers and chimneys, but the design of the building as a whole is obviously derived from a romantic prepossession with mediævalism. The oddity of such a derivation at that time can perhaps be stressed too strongly; but it is strange enough. A case could be made out, perhaps, to show that by the "Gothic" the architects of the seventeenth and eighteenth centuries meant only the pointed arch and the intricacies of mediæval detail, rather than the more fundamental qualities of irregular planning in domestic architecture and the exploitation of the vertical lines of the design equally or even beyond the horizontal. This was certainly the case of Horace Walpole and the Strawberry Hill school when they came; but Gibbs's remark on steeples, as being in themselves essentially Gothic features, and perhaps Hawksmoor's work at All Souls and Wren's Tom Tower and Westminster Abbey designs do show a grasp of this fundamental point of the vertical lines. The following passage from Campbell's introduction to *Vitruvius Britannicus* indicates the view of the extreme Burlington Palladianist sect. Speaking of Palladio, he says:

> With him the great Manner and exquisite Taste of Building is lost; for the Italians can no more now relish the Antique Simplicity, but are entirely employed in capricious ornaments, which must at last end in the Gothick.
>
> For proof of this assertion I appeal to the productions of the last century. How affected and licentious are the works of Bernini and Fontana? How wildly extravagant are the designs of Boromini, who has endeavoured to debauch mankind with his odd and chimerical beauties, etc., etc.

It is true he goes on to speak of Sir John Vanbrugh among the "learned and ingenious gentlemen . . . who have all greatly contributed to adorn our island with their curious labours." But one wonders how he really felt if ever he saw this work of his ingenious contemporary. I am strongly of the opinion that he would have employed the word "licentious."

There is ample evidence elsewhere for this Romanticism in Vanbrugh's character and for his prepossession with the mediæval. As early as 1767 Gwynne says of him in *London and Westminster Improved:* "As an architect he was generally a romantic castle builder"; and more than one critic has pointed out a Gothic quality in the piled-up vertical masses of Blenheim. The following letter to Montagu, afterwards Duke of Manchester, written in 1707, quite early in his career as an architect, is illuminating. It refers to the rebuilding of Kimbolton Castle:

> As to the outside, I thought it absolutely best to give it something of the Castle air, though at the same time to make it regular, and by this means all the old stone is serviceable again, which to have had new would have been run to a very great expense. This method was practised at Windsor in King Charles's time and has been universally approved. So I hope your Lordship will not be discouraged if any Italian you may show it to should find fault that it is not Roman; for to have built a front with pilasters and what the orders require, could never have been done with the rest of the Castle. I am sure this will make a very noble and masculine[2] show, and it is of as warrantable a kind of building as any. . . .

The reference to Windsor Castle, where work had been carried out by May under the general supervision of Wren, is particularly interesting, and gives, as far as I know, the only hint as to real precedent for Vanbrugh's Gothicisms.

[1] I am indebted to Mr. Yerbury for his fine photograph of Vanbrugh Castle, and to the library of the Royal Institute of British Architects for permission to reproduce the plan. Mr. G. H. Lovegrove has most kindly lent me his MS. and notes, which have been of the utmost value.

[2] Compare Inigo Jones's "solid, proportional according to the rules, masculine and unaffected." A study of the æsthetic terms used by the men of the seventeenth and eighteenth centuries might yield some interesting results.

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There is also the evidence of Vanbrugh's tenderness for the Holbein Gate of Whitehall Palace, which he did his best to save from destruction. In a letter to the Duke of Newcastle in 1719 he describes it as "one of the greatest curiosities there is in London as that gate has ever been esteemed . . ."; and in another letter he adds: "I would give as much money for it as the making a way through the garden would come to, and so put the King to no expense at all." And lastly there is Lady Mary Wortley Montagu, writing of his courtship and forthcoming marriage: "But you know Van's taste was always odd: his inclination to ruins has given him a fancy for Mrs. Yarborough." This interesting remark has been taken as implying an affair with the mother before marriage with the daughter; but be that as it may, I am inclined to think that a double meaning to the word "ruins" added flavour to the joke.

The illustration of Vanbrugh Castle shows very well another and more important fact about Vanbrugh—that is, his real ability to use his Romanticism as a means and not an end. The Gothic derivation of his design has given him more freedom, and new forms to be used as elements in a composition in mass. The receding square forms in relation to the projecting round staircase tower are a characteristic piece of Vanbrugh design. It may be that the photograph flatters the present state of the building, but it is in just such passages as this that his real genius as an architect comes out. The plan [FIG. 1], a rough tracing of an old sketch plan made in 1833, indicates the original treatment of the two fronts, now so much altered that the design can hardly be appreciated as a whole. Internally also the plan is interesting, showing Vanbrugh's use of corridors, in which respect he was in advance of his generation. The projecting staircase, too, is worth remarking. It is a feature of several of his designs, as Kings Weston 1713, a small turret service stair; Eastbury, 1718, a rather more important service stair; in the New Design for a Person of Quality, 1716, there are four small projecting turret stairs; and lastly, at Seaton Delaval, 1720, two state staircases in square projecting towers, joined by a great corridor running right across the building, dominating the whole plan. Vanbrugh House [PLATE B, FIG. 2], though not as interesting as the Castle, or as conveniently arranged internally, has striking detail resemblance to Seaton Delaval, both in the placing of the towers and staircase and the corridor, and the use of raised bands as a surface treatment. The house is now destroyed, and it is impossible to judge of its qualities as a design externally. As to the interior, Mr. G. H. Lovegrove, who examined it before it was pulled down, says:

> Internally there is a long dark central passage leading from the tiny entrance hall, ornamented with pilasters and recesses. This corridor opens on each side to rooms, none of which are of good size except the dining-room, which has a large semi-circular bay window, and at one end a recessed sideboard. Considerable additions have been made to this building. The external and internal ornament are similar to those of the Castle, but the whole is much plainer. Internally, the hearths are of marble, while the chimney-pieces are well carved in wood to simple designs; as a rule there are no overmantels.

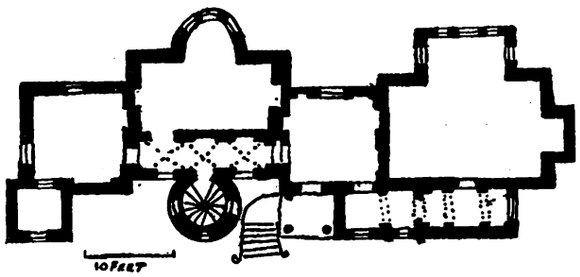

FIG. 1. VANBRUGH CASTLE

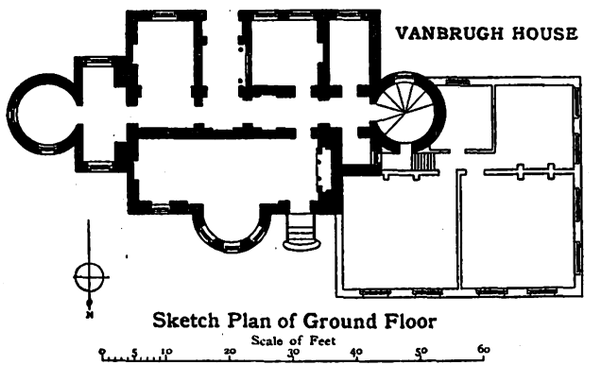

FIG. 2

Mince-pie House [PLATE C] is an oddity. The plan would suggest more comfort than either of the other two. The style also externally is rather different from the others, though there are quite definitely Vanbrugh qualities about it, more especially in the arches with their accentuated imposts and the use of the Venetian window. This latter feature is rare in Vanbrugh's early work—there are none at Blenheim or at Castle Howard—but in the New Design especially, and at Eastbury, Seaton Delaval, and Grimsthorpe they are made important factors in the design; and, as we have seen, it is to this group of middle and later period houses that the Blackheath buildings belong.

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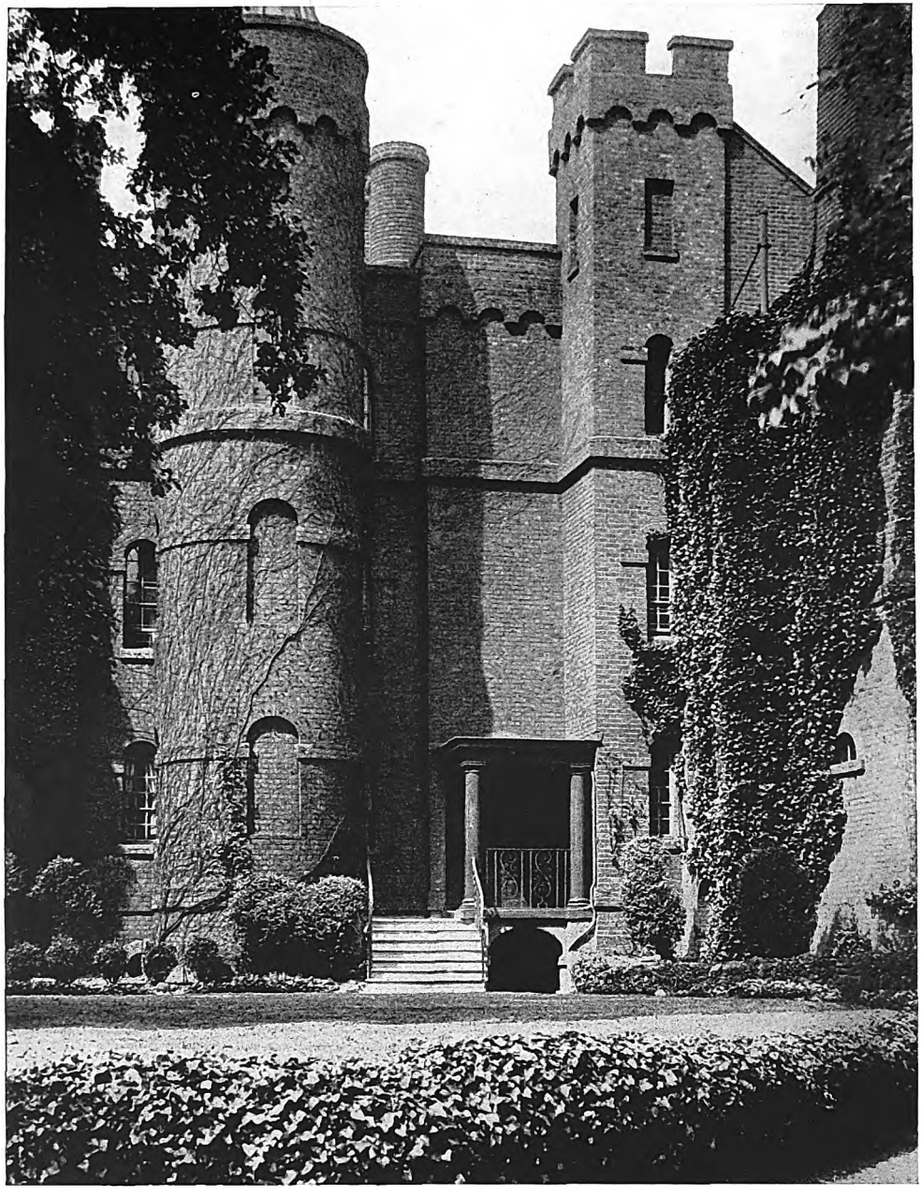
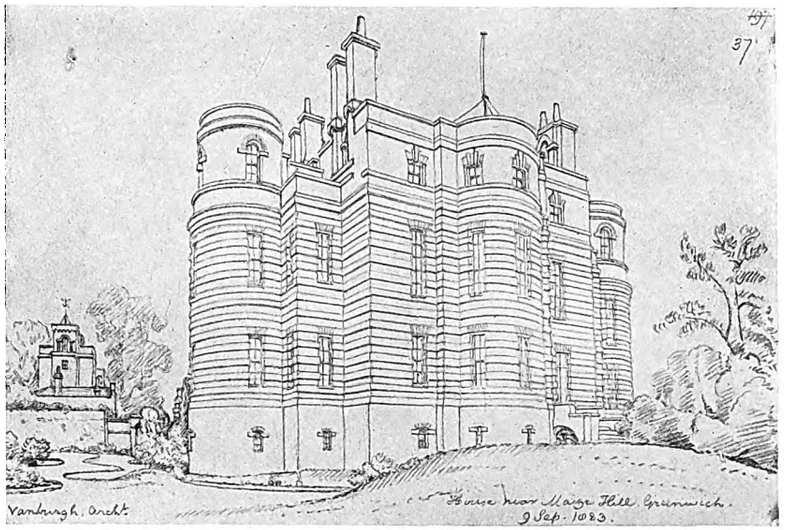
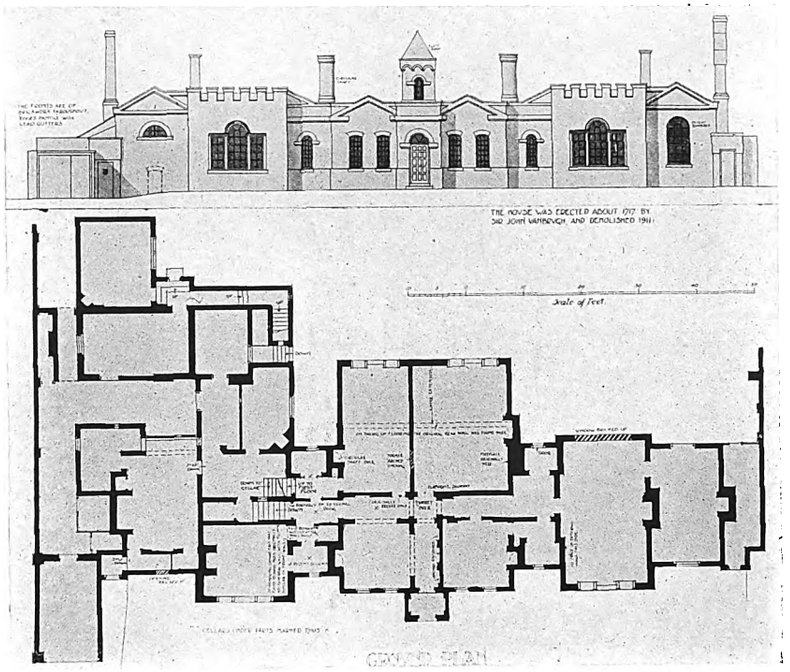


A



B



C

A—Vanbrugh Castle, Blackheath
B—Vanbrugh House, from a drawing in the British Museum; *C*—Mince-pie House, from a drawing by P. B. Dammatt (Victoria and Albert Museum)

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A—Jacob Meyer. Study for the portrait of 1516. (Basle Gallery)

B—Dorothea Meyer. Study for the Meyer *Madonna* in Darmstadt. (Basle Gallery)

C—Lady Henegham. (Windsor Castle)

D—Sir Nicholas Carew. (Basle Gallery)

Plate I. Holbein

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HOLBEIN
BY PAUL GANZ

THREE countries are claiming the honour of counting Holbein as one of their own: Germany, where he was born in 1497; Switzerland, where he developed his artistic capacities, and England, the land of his greatest triumphs. To-day, as well as in the past, Holbein's world-wide fame is based on his technical mastery, on his art of rendering so well the realities of the visible world around him, that the qualities of material in his inanimate things as well as the real character in his human beings may be readily and pleasurably distinguished.

Holbein's art is founded on reason and not on sentiment; his power of creation consists in a penetrating sense for all facts, more than in a specialized artistic temperament or a vivid imagination. His shrewd power of reflexion reveals every problem to him in its special character and helps him to find the solution, satisfying at once practical claims and formal beauty.

He was an artist who attained his mastership by a long and hard struggle; under every conceivable circumstance he trained himself to keep his eyes open to see and to learn, and his faculties developed rapidly under the influence of Italian, French and Flemish art. His father had taught him the art of drawing, and his earliest productions resemble the works of the elder Holbein so much that it is hardly possible to distinguish between the two hands. Silverpoint and red chalk are the materials of his early days; in Basle he uses pen and brush, necessary for his designs of book-ornamentation and stained-glass panels. He liked to penetrate into the depths of each problem, to adapt his compositions to a particular material as used in accordance with its natural characteristics, and to find for every task a fresh and original solution. Before his twentieth year, Holbein distinguished himself as the author of altar-pieces, portraits and wall-paintings, and as a designer for productions of artistic handicraft, making use of the Italian Renaissance forms, as far as he knew them from prints and books.

A journey to Italy, which must have taken place in the autumn of 1518, was of very great importance in his artistic development. Starting from Lucerne, he went over the Gotthard to Como, and probably to Milan. We have no written testimony of his journey, but that it took place is proved by comparing his works before and after this time. The richness of new impressions, numerous reminiscences of his Alpine wanderings, the decorative style in his designs for glass-paintings, the change in his technique and the use of painting-materials, employed at that time by the Lombardic artists, show with unmistakable clearness that he studied certain Italian architectural works and that he worked with an Italian master. He must have seen with his own eyes the works of Mantegna, Leonardo and Bramante, for he succeeds in penetrating into their inmost meaning. And to account for his practical perfection, we must suppose him to have worked in the atelier of one of the masters of that time. The pictures dating from 1519-1522 remind us strongly of the works of Gianpetrino and of Gaudenzio Ferrari, especially of their smooth and enamel-like manner of painting.

In the autumn of 1519 Holbein returned to Basle. His first work there, the beautiful *Portrait of Bonifacius Amerbach,* still reflects the glow of the Italian sun. It was at this moment that the young artist settled down as an independent master, and married. Soon he received a number of orders, not only from his old friends, but also from the town council. We find him, besides working at the designing of monuments, occupied with numerous designs for book-illustrations and glass-paintings. He bestowed on them the character of real pictures and so created a new style, penetrated by the influence of the Renaissance, which remained influential for centuries. His figures and coats-of-arms no longer stand out against a coloured surface surrounded by a border or a Gothic porch; he puts them into space, in a rich architectural frame with plastic ornamentation, and gives more depth and perspective to his compositions by using a landscape as background.

In the spring of 1523 Holbein painted Erasmus of Rotterdam several times and received the order to bring one of the portraits to young Amerbach, then studying at Avignon. So Holbein came to France and studied the arts of the French Renaissance, specially that of drawing with coloured chalks, practised with great skill by the artists at the court of Francis I. He made the acquaintance of the publishers of Lyons, and on their order he executed the two famous series of woodcuts: the *Illustrations for the Old Testament* and *The Dance of Death.* He created a new style of illustration, which in its quiet, imposing beauty, conformed to the new Italian style. The small woodcuts produce nearly the same monumental effect as the decorations of the organ-case in Basle Cathedral, [PLATE II, F], where Holbein painted four sculptured, life-size figures.

The last years of Holbein's second stay in

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Basle may be considered as having seen the foundation of his highest mastership. In his studies for the *Portraits of Burgomaster Meyer and his Family* on the so-called Darmstadt *Madonna* and the sketch for the portrait of *The Man with the large Hat,* executed in coloured chalks, Holbein attained the highest freedom of artistic expression and an extraordinary certainty in conceiving the "psychological moment."

At that time the political situation was not very favourable, so that Holbein, in spite of his mastership, could not earn his living. He was forced to go abroad and went to England, as advised by Erasmus, who provided him with letters of recommendation. He went down the Rhine to Antwerp, where he met Quentin Metsys. A coloured drawing of *A Sailing-boat,* now at Frankfurt, is a reminiscence of this journey. In London, Holbein was so kindly received by the friends of Erasmus and was given so many orders for portraits, that already in the summer of 1528 he was able to buy two houses in Basle. He painted the aged *Archbishop of Canterbury,* who himself possessed a *Portrait of Erasmus* by Holbein, *The Master of the Royal Horse, Sir Henry Guildford,* his wife and his brother-in-law, *Sir Nicolas Carew, Thomas More and his Family* in a group of ten life-sized figures, and other prominent persons. It is uncertain whether Holbein returned to Basle in 1528 or not till 1529, the dated works of these years, the *Portrait of the Artist's Family* (1528 or 1529) and the town hall paintings in Basle, resumed in 1530, being the only certain indications of his return home. The *Family Portrait* is a result of his leisure hours, a casual creation, painted from life. The accuracy of this representation is as perfect as in the *Dead Christ* in the Basle Gallery. In spite of his great skill, Holbein could not find the support he required, and in 1532 he again returned to England.

In London Holbein first worked for the German merchants of the Steelyard; he painted their portraits and decorated the walls of their great hall with two large allegorical scenes, the *Triumph of Riches* [PLATE III, K] and the *Triumph of Poverty.* He also created a decoration for the coronation of Anne Boleyn, *Apollo and the Muses,* the sketch of which is preserved. Probably the King took notice of the artist about this time, for the study of the Queen's portrait, recently discovered, must have been made in 1533 or 1534. In 1533 Holbein painted the King's falconer, *Robert Cheseman,* then the French *Ambassadors,* then *Thomas Cromwell,* who became King's Secretary in 1534, and a *Servant of the King in livery with his Wife.*

It is no wonder that the King, so very fond of splendour, took the artist into his service, who had the power and ingenuity of fulfilling every one of his ideas even to the smallest whim. Henry appointed him "Servant of the King's Majesty," gave him an atelier in the Gateway at Whitehall and made him one of his intimates, relying so much on his skill as a man that he often entrusted him with the most delicate missions. But Holbein was not only the King's painter, he was at the same time royal tailor, jeweller, architect, master of ceremony; everything the King wore in the portraits painted by Holbein had been designed by the artist himself—the patterns of the royal robes, down to the buttons, chains, rings, pendants and clasps, and even the weapons.

Holbein's part in the decoration of the royal palaces must have been a very important one; besides the paintings in the Priory Chamber, partly known by Vertu's etching and by the large cartoon with the full-size portraits of the King and his father, he is said to have decorated the ceiling of the Matted Gallery with numerous scenes. Other galleries and passages at Whitehall may also have been decorated by the artist, and amongst the numerous designs still extant there may be studies for the royal palace, as for example, the *Fight of the Landsknechte* in Basle, *The Musicians on a balcony* and *The big Chimney-piece* at the British Museum, as well as the beautiful miniature-painting on parchment of *The Queen of Sheba before Solomon.* In any case these drawings belong to this period, and they inform us how Holbein proceeded in his wall-paintings.

From 1537 on Holbein was the most fashionable painter at court, and as such developed an astonishing activity. He must have had fellow-workers, else it would have been impossible for him to do all the decorative work for the King and to execute his many orders for paintings. About thirty portraits and sixty portrait-studies show how cleverly he adapted his technique to his task; in sketching the model he marked only the most characteristic features in light but pregnant lines, and these studies gave him the means of finishing his portrait without the sitter and of transforming it in accordance with his own particular style. This procedure soon developed into a great mastership, and finally he knew of no obstacles either in drawing or in painting, so that it was easy for him to acquire the art of miniature-painting and to copy his own portraits on the smallest scale.

The great number of his portrait-studies still existing makes us acquainted with Holbein's artistry during his last period. He ceases to seek new problems, and works towards tech-

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nical refinement, and with the idea of finding the best means of expression for each subject. This fact is best noticed in his designs for jewellery where we can easily recognize whether the object had to be executed in Limoges enamel, in engraved or in raised metal-work. He always took into consideration the jeweller, the glass-painter, the engraver or the book-binder, who had to work from his designs, and he never made a design which could not have been executed by the craftsman. The great resourcefulness of Holbein's talent as a decorator is shown in these designs for applied art, of which we have still a whole collection.

In the late autumn of 1543 Holbein was carried off by the plague. Very little is known about his death and burial, and not much more about his personal life. No letter or written document has come down to us, and his own portraits do not allow us to form any definite opinion of his character and his principles. The best preserved of his self-portraits, a drawing in coloured chalk, afterwards painted over with blue water-colour, probably dates from the year 1538, when he had been sent to the continent by the King's orders and stayed for a short time in Basle to see his family. At that time, as a fellow-citizen of Basle tells us, he was very much the noble courtier, was dressed in silk and velvet, and was quite aware of his own importance. His face with its broad short-cut beard reveals cold self-satisfaction and calculated reserve. The hard penetrating look, which already distinguished Hans from his elder brother Ambrosius in the earliest portraits, is the most prominent feature. There are no traces of temperament or sentiment, but rather quiet reflexion and a certain scornfulness of glance, the portrait quite conforming with the sort of man who could leave wife and children alone at Basle for years, whilst he was enjoying the favour of the King.

To-day, Holbein's art is judged by the still existing pictures and portraits, though these productions form a part only of his artistic work. The monumental works in which he concentrated his genius have all disappeared by this time. Fortunately, nearly six hundred studies and sketches of all periods of his life show us his development and the great variations in his art.

In 1911 the " Deutsche Verein für Kunstwissenschaft " entrusted me with the editing of Holbein's drawings on a sumptuous scale. The intention was to give as many drawings as possible in original size, and this fact determined the format of the publication. The reproductions were made in England, France, Germany and Italy. Up to the beginning of the war four volumes, each with fifty plates, had appeared. A continuation of the work could only be made possible by the help of a Swiss firm. Three more volumes, each with fifty plates, have since been published. The eighth volume, containing one hundred and twenty-nine drawings, mostly of small size, is in preparation and will appear before Christmas. The last volume will include, besides the text, a chronological list and an analytical catalogue of all known Holbein drawings. This standard work appears in an edition of three hundred copies and will be ready at the end of next year. The facsimile reproductions have nearly the same interest as the originals and allow us to follow the artist in his work from the beginning of his draughtsmanship up to his mature art.

There is a first group of drawings from the years 1515-1518 formed by works of the youthful artist, then between eighteen and twenty years of age. One of the drawings, the *Virgin Mary* holding her sleeping Child to her breast, is charmingly natural. The second, probably the sketch for an altar-piece, carefully drawn in pen, Indian ink and red chalk, surprises one by the earnestness of its conception.

The first works of the Basle period are the famous pen and ink drawings of the Enconium Moriæ by Erasmus, published at the end of the year 1514 at Froben's printing office in Basle, and ornamented in 1515 with small marginal illustrations by different artists. Hans Holbein's sure stroke is easily recognizable; he used the pen like a graving tool and created a perfect picture in the smallest space.

The next year is important because of the double-portrait of *Burgomaster Meyer* and his wife in the Basle Gallery. The artist, then nineteen years of age, created quite a new type of composition in joining the two separate portraits by a common architectural background. The studies [PLATES I, A, B], drawn in silver-point and lightly coloured, are superior to the painted portraits on account of their accuracy and freshness. The expression is more natural and all the qualities of the future portrait-painter are already there, though not yet developed. In the upper corner of the sketch he marked the different colours to be used in the picture. About the same time the drawing *Christ Carrying His Cross* [PLATE III, G] was made. The background is tinted in a dark grey, and most probably it was a preliminary sketch for one of the great passion-scenes, of which five parts are in the Basle Gallery. The principal work of this early period, the extensive wall-painting at the Hertenstein House in Lucerne, was destroyed in the beginning of the nineteenth century. We know from copies, descriptions and fragments that during the years 1517-19

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Holbein decorated with paintings the interior and exterior of Jakob von Hertenstein's residence, and that he transformed the plain Gothic house-front into a rich Renaissance palace-façade, the sketch belonging to the Basle Museum, showing the transformation of the Gothic house-door and the hall-window into Renaissance architecture. Of the same date is Holbein's first design for a glass-painting with the coat-of-arms of Hans von Fleckenstein of Lucerne [PLATE IV, L]. Here the artist invented a new combination for the stained-glass window in putting the two shield-holders in an open doorway with cornices on which two Saints are placed. The movement of the two warriors is life-like, and is repeated in a peasant group for a second glass-design dated 1518 and bearing the arms of the painter Sebastian Holdermeyer of Lucerne. Instead of statues two figural scenes fill up the traditional upper end. Holbein's importance as a stained-glass designer can best be seen from the fact that to-day more than fifty designs are still extant.

In those days painted windows were much in fashion in Switzerland, and it is quite natural that Holbein was overrun with orders for designs, if we compare the stiff, old-fashioned compositions of contemporary artists with these varied and inventive designs. He created original architectural settings in perspective for the better display of his figures, these serving at the same time as a sort of frame. In his effort to achieve the utmost degree of realism he exaggerated his fantastic buildings as well as the movement of his figures. Though we miss here the discretion and moderation of his maturer years, it must not be forgotten that it was he who laid the foundation on which the Swiss art of glass-painting was built. This group of drawings best shows the strong impression made on Holbein by the Italian Renaissance and of the influence upon him of his reminiscences of his journey. The gorge overgrown with pines behind the *Wild Man* (XVII 2) reminds us of his crossing the Gotthard; and again the design with *The Standard Bearer* [PLATE IV, M] has for a background a much frequented mountain path with well observed details. The Saint in the banner belongs to one of the villages on the other side of the Gotthard, where Siro and Abondio were mainly worshipped. In the design of *Two Unicorns* holding a shield, the quaint building resembles the base of one of the Milan sarcophagi, while the walls, beautifully ornamented with pillars and shell-like niches, behind St. Andrew and St. Stephen, are reminiscences of the cathedral of Como. Holbein must have studied thoroughly the rich plastic decoration of this church, finished in 1517 by the brothers Rodari, for he adopted many of such ornamental forms. The humorous scene with a *Guild Festival* has become the prototype of the Swiss " Doelenstück," whilst the *Madonna with Knight* is a votive picture referring to a miraculous statue of the Virgin.

Holbein developed the motive of the two shield-holders more and more, and finished this series with the design for the printer Lachner of Basle, on which the life-like nude of a young woman is a fresh and quite unusual addition. The relation between picture and frame is simplified in the *Prodigal Son* [PLATE IV, N] as well as in the ten studies for a series of glass-paintings with scenes from *The Passion,* so arranged as to form groups of several panels. These drawings belong to different periods, the *Mocking of Christ,* for example, must be dated before 1524, whereas the *Ecce homo* (II 5) [PLATE IV, O] can only have been finished after the journey to France, for the typical French palace-court forms the background. To this group belongs Froben's printer-sign, painted in water-colours on canvas. Holbein had worked for a long time for this famous printer and was well acquainted with him. The sketch is made in broad pen and brush work, as most of the studies of this time, thus forming a contrast with the next group of studies and designs for wall-paintings.

The Holy Family (V 5), a drawing on red tinted paper carefully executed in Indian ink and white colour, as well as the *Virgin and Child,* of 1519, must have been composed after the Italian journey. In the first sketch Holbein places the different figures on the steps of a richly decorated church-porch, an architecture very much resembling the Porta della Rana of the cathedral of Como. The figures are arranged in groups so as to increase the plastic effect, though that is still more in evidence in the single figures, as for example, in the drawing of *St. Andrew* and *St. Stephen.* These Saints betray their Gothic origin, whereas *St. Michael* and *St. Adrian* show the noble bearing and the formal beauty of the new style. The balance of their bodies is attained by the exact equipoise of legs and arms. The proportions of the body, as well as the harmonious refinement of expression, give these figures a special charm. Holbein tried to equal his Italian masters, and he succeeded so well that ten years ago the drawing of *St. Adrian* in the Louvre was still taken for the work of a Lombardian master.

We still have the preliminary studies of the best known works of Holbein's second Basle period, the famous *Virgin of Soleure,* the Darmstadt Madonna, and the frescoes on the façade of the " Haus zum Tanz " and in the Town Hall. The sketch for the façade of the " Haus zum

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Tanz " in Basle, when we compare it with the designs for the decoration of the Hertenstein House in Lucerne, plainly shows the progress in the artist's powers of conception. Here the architecture is organic and the plastic movement prevails; the principal motive, the *Peasant's wedding-dance,* is treated as a coloured relief. The drawing in the Basle Gallery is a genuine work, the large sketch in Berlin probably a plan made for the workman charged with the execution. The problem of transforming two different Gothic house-fronts into one Renaissance façade was solved by Holbein not only here, but also in the house named " Zum Kaiserstuhl," belonging to the Amerbach family, where an enthroned emperor, treated as a plastic figure, was placed over the windows of the first story. In 1521 Holbein had already received the order to decorate the town hall with wall-paintings. He worked from a set programme and finished the task at two different periods, before and after his first stay in England. Three water-colour studies of this decoration, as well as some contemporary copies of lost pen and ink drawings, are amongst the treasures of the Basle Museum. The first sketch with *The History of King Sapor*—which seems to take place in front of the town hall in Basle—does not yet show such a clear and well calculated composition as the sketch following with *Rehoboam and the Elders.* In the rendering of a passing procession Holbein was only successful in the third picture, showing *King Saul pleading with Samuel,* who curses him [PLATE III, J]. One central idea dominates on this composition, the approach of the victorious army. The long strides of the first soldier, the humble bearing of the king and the powerful contrast in the movement of the prophet, as well as the marked outline of the landscape, produce a strong effect. Holbein's landscapes are full of charm, and show his mastery in the truthful rendering of natural forms. A striking specimen is the landscape with *The God Terminus* on a design for a stained-glass painting ordered by Erasmus. By that time Holbein had overcome all technical difficulties, and made a free use of chalk, pen and brush, and washed with Indian ink and bistre, though rarely with water-colours as Dürer was in the habit of doing. Two masterpieces of realistic rendering are the studies of the *Lamb* and *Bat* in the Basle Museum.

It is an astonishing fact that we know very few portraits of his second Basle period, though he must have painted other persons besides his friends Erasmus, Meyer, Oberried, and the beautiful Lady Offenburg. A few studies in silver-point and red chalk, much like the early Meyer portraits, show his gradual progress. The artist reveals a better grasp of the character of his models, his lines soften and yet its effect grows more striking. *The Head of a Young Man* (XXXIV 9) is much like the study for the *Virgin of Soleure* (III 5), and is worked over with pen and Indian ink. Both drawings show Holbein's characteristic way of portraying only the most salient features of his models. Two more sketches refer to the portraits of Erasmus of 1523. Holbein must have watched the great man writing in his study, for neither the sketch of the head nor that of the hands, is repeated exactly in one of the finished portraits. The old wrinkled hand of the scholar is rendered with an astonishing accuracy and reality. These studies, which can be dated, are the last drawings in silver-point. If the date 1523 on a sketch with a leprous youth is genuine, we may conclude that Holbein henceforth made use of coloured chalks, " à la manière des trois crayons " of the French artists. A letter of Erasmus, dated in spring of 1524, tells us about Holbein's journey to the South of France, to Burgundy and Lyons, so that the fact of his being acquainted with the technique of the Clouets is proved. The *Head of a Leper,* as well as the so-called *Self-portrait* with the red cap, are first attempts with the new materials; they may have been made even before his journey. The two fine sketches of the life-size sepulchral effigies of the *Duke and Duchess of Berry,* taken from the originals in the cathedral of Bourges, have almost the appearance of being studies from life instead of transcripts from the stone; Holbein's masterly touch vivified the stiff and formal attitude of the kneeling figures.

The following Holbein drawings already surpass the best of the French portraits. He reaches the highest degree of technical perfection and conception in the studies for the *Darmstadt Madonna.* The soft colour-line is firm but more flexible than before, and with the lightly coloured parts forms a highly artistic composition. The artist seems to have known these persons quite intimately, or else he could never have revealed so much of their inner life. Among the portrait-drawings, the finest is perhaps that of a *Young man in the broad-brimmed hat.* The profile stands out with great effect against the dark background formed by the underside of his large black hat. The flesh-tints are suggested with simple but subtle touches of the chalk. The masterful expression of the refined face is somewhat softened by the thoughtful look. Quite lately it has been discovered that this is a portrait of the famous medical authority, Theophrastus Paracelsus, who was an intimate friend of Amerbach and live in Basle in 1526.

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Holbein was already a great artist when he first came to London, and it is no wonder that he had great success. Erasmus's recommendations opened the door for him and made him acquainted with the most important persons of the time, such as Warham, the Archbishop of Canterbury and Thomas More, the Lord Chancellor. But the sketch for the *Portrait of Warham* was perhaps the greatest recommendation so far as his art went. The drawings made in these years all show the mature style of his draughtsmanship. He made a sketch for the *More family-group* [PLATE II, E], the largest work of his first stay in England. Seven studies of the different members of the family have come down to us, but only copies can give us an idea of the great size and the colouring of this large picture.

During Holbein's third stay in Basle he painted the famous *Portrait of the Artist's Family*. Besides that, the Basle Gallery possesses an unfinished sketch in water-colours of a *Young girl*, the background of which is still tinted in flesh-coloured red. This new invention simplified the artist's work and limited the use of coloured chalks to a minimum. The consequence was that now the studies, nearly all carried out by the same method, lost their individual character and their great variety. This procedure, however, enabled him to paint without assistance the numerous portraits ordered by his patrons. It is only regrettable that those drawings have suffered so much in the course of time. The coloured chalks fell off the tinted paper, and Holbein himself often had to retrace the principal line with pen and brush. Most of the studies dating from this time have faded or have been worked over by other artists and thus been spoiled, but the ingenious composition and the sure grasp of the character still remain. The studies in coloured chalks in which Holbein has put finishing touches with white water-colour have the same effectiveness as painted portraits. Up to his last days the artist's line excels in precision, but the modelling becomes softer and finer. If we compare the study for the portrait of *Lady Henegham* [PLATE I, C] with that of the *Lady of Richmond*, we at once notice that difference. The backgrounds of a few of the sketches, such as the study of *John Godsalve*, of the *Prince of Wales with a monkey*, and of the *Self-portrait* of 1538 have been painted over in blue water-colour, and so the drawings have lost their original character.

Another group is formed by the portraits of the King and his family. Holbein painted the portraits of four Queens, two of which, the *Jane Seymour* and the *Anne of Cleves*, we still possess. Holbein must have painted the King and the Prince of Wales several times, though only two genuine portraits of each are still extant. It was certainly a most difficult task to paint Henry VIII; some detail in a portrait or a sketch too frankly or realistically rendered might well have irritated the King, and then Holbein would have lost favour and perhaps even his life. But the artist appears to have been a man of prudence, and never called special attention to the King's features in a painted portrait. We only get acquainted with the real character of the monarch in the big cartoon for the wall-decoration in Whitehall. With large brush-strokes the composition is lightly marked out on the thick white paper, tinted in water-colours and modelled in Indian ink. The figure of the King, over life-size, is of great vivacity, and Carel van Mander assures us that visitors entering Priory Chamber were often frightened by the apparent presence of the King. The impression of the finished work on the observer must have been very great, and it is most regrettable that so very few studies of these frescoes are left. It is probable that the *Fight of the Landsknechte*, the central group of which is based on a geometrical figure, was the sketch for another wall-decoration. A second drawing of the same subject, only enlarged, is kept in Vienna (XXVII 7) and was probably the model for a woodcut. Very much like the Whitehall cartoon is the beautiful composition, *The Queen of Sheba received by Solomon*, to whom Holbein lent the features of Henry VIII. The beautifully varied movement of the different groups and the refined features of the noble faces would have attained their highest effect if the study had been executed on a big scale. For this work Holbein made studies from nature, one of them seeming to be the *Woman throwing a stone*. In dealing with this motive the artist increases the intensity of the muscular movements, which he endeavours to account for down to the smallest detail.

A last group of more than two hundred drawings includes the designs for armourers, goldsmiths and other craftsmen. They represent weapons, cups and bowls, clocks, jewellery for ladies and gentlemen, mirror-frames, seals, book-covers, patterns for the King's robes and for the engravings on his armour. Holbein's unusual decorative talent is everywhere in evidence, even in the smallest problem, as an inexhaustible creative power. The idea of simplifying the craftsman's work is evident in the plan for the large fire-place with the royal arms, as it is in the designs for engraved or embossed metal work or for the water-colour sketches to be executed in Limoges enamel. The design for the dagger the King is wearing in the Whitehall cartoon still exists, as well as the

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L—Design for painted glass, with the arms of Hans Fleckenstein of Lucerne. 1517. (Brunswick Gallery)

M—The Standard Bearer. Design for painted glass. (Print Room, Berlin)

N—The Prodigal Son. Design for painted glass. (Basle Gallery)

O—Ecce Homo. Design for painted glass. (Basle Gallery)

Plate IV. Holbein

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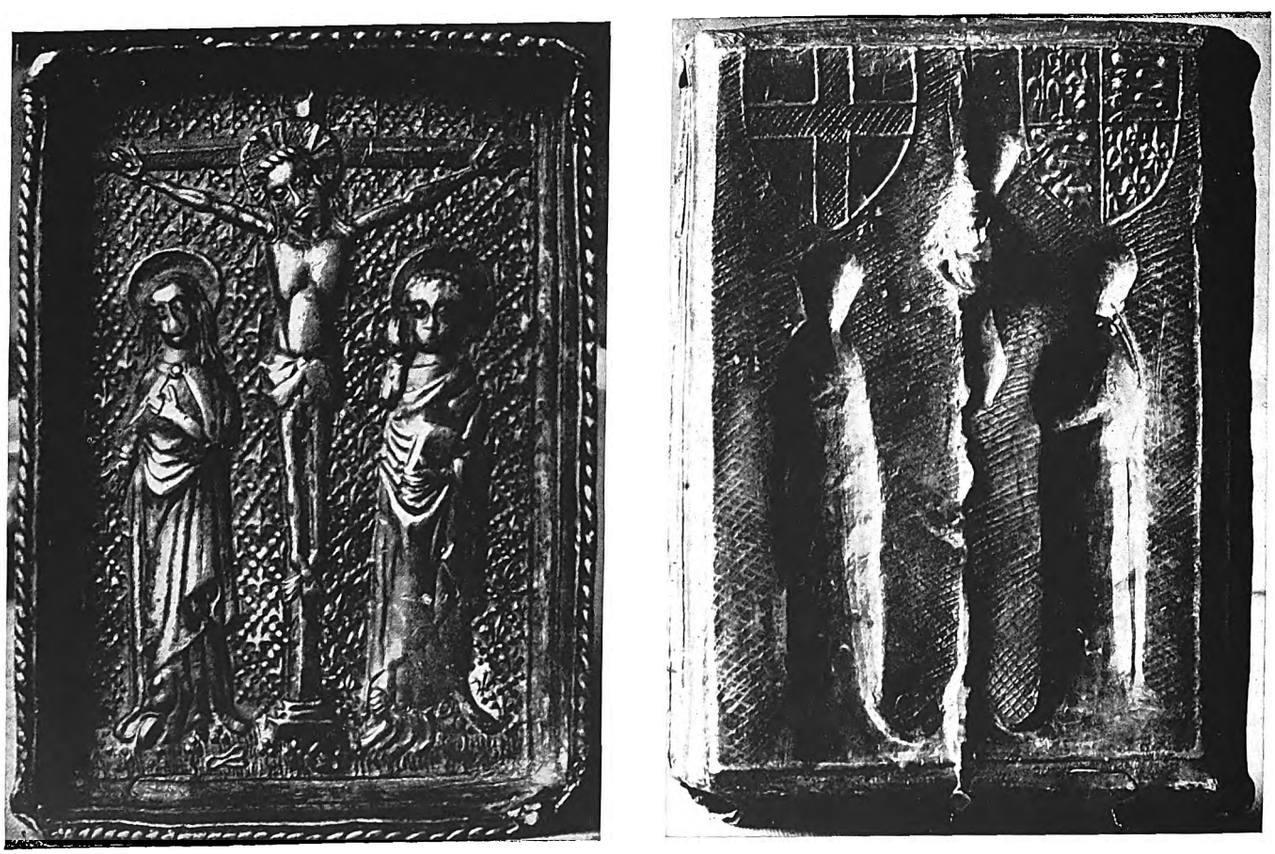
Pewter candlestick, dated 1616, by William Grainger. Height, 24.1 cm. (Victoria and Albert Museum)

A Historic Pewter Candlestick



A, B—Two views of a pewter pax showing *The Crucifixion with the Virgin and St. John.* English; late fourteenth century. Actual size. (Private Collection, Stuttgart)

An English Pewter Pax

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drawing of Catherine Howard's wonderful jewel. Until now I have found only three works carried out after Holbein's sketches: a piece of jewellery with pearls and the royal plumes in gold and enamel, a sword-hilt and a book-cover, but I am convinced that researches in this direction will result in further discoveries.

All Holbein's creations bear the mark of his genius; fine proportion vies with beauty of form and great variety of ornamental decoration. The design for a table-vessel and similar drawings illustrate his method. On the two extant designs for the cup with the royal initials we can see the development from the simple sketch to the finished drawing. Most of the works destined for the King's personal use excel in fine execution, as is evident in the case of the drawing for the clock and the jewelled cup. A careful study of the newly published drawings can give us an idea of the variation and beauty of the master's creations, for Holbein was not only the great portrait-painter of his age, but one of the most eminent artists of all times.

A HISTORIC PEWTER CANDLESTICK

BY C. T. P. BAILEY

THE Victoria and Albert Museum has recently been fortunate enough to secure what may justly be described as one of the most historically interesting pieces of James I pewter now in existence.

It is a candlestick of a very rare type with cast decoration in low relief, bearing on its base the arms of the Pewterers' Company, the name WILIAM GRANGR, and the date 1616; the base is further enriched with the royal arms of England, a crowned rose, and oblong panels containing sprays of oak and thistle; on the stem of the candlestick is the lily-pot, a badge assumed by the pewterers' craft or mystery in honour of their patron the Virgin Mary, and mentioned in their audit books as early as the year 1451: "Item viii Baners w[t] lyly potts & straks for Trumpetts."[1]

The arms of the company—azure a chevron or between three strykes silver, upon the chevron three roses gules, their stalks, buds and leaves vert—are to be found on the seal made for them in the year 1473, but it is not known when these arms were first granted. The strykes or strakes, which occur in the arms, are generally supposed to represent ingots of tin, but appear much more closely to resemble the wooden strakes or frames used in mining operations for washing the tin ore of which pewter is mainly composed. An existing confirmatory grant of arms, made to the company in the year 1533 by Thomas Benolt, Clarencieux King at Arms, shows in the border the same coat together with the lily-pot, rose and stryke. The rose, which, like the lily-pot, seems to have been adopted as a device by the craft, also occurs on an election garland presented to the company by Robert and Cicely Chamberlayn as early as 1463.[2]

William Grainger, whose name appears on the candlestick, was, we find, Steward of the company in 1620, four years after the candlestick was made, Renter Warden in 1628, and Upper Warden in 1638. It is therefore not unreasonable to suppose that he may have made this candlestick as an apprentice or test piece to secure his admission to the craft. Against this theory it may be urged that the earliest reference to apprentice pieces in the records of the company is to be found in a regulation of 1619, which orders that no one should set up as a workman before submitting "a proofe peece of his own makinge" to be examined by the Master, Wardens and Assistants. At the same time, this regulation may have been only in confirmation of what had for many years been the practice of the craft.

The candlestick, which has the wonderful silver-grey patina of old pewter, is in a remarkable state of preservation and quite untouched except for a slight restoration of the rim of the nozzle and a small repair on the base.

[1] C. Welch, F.S.A., "History of the Pewterers' Company," Vol. I, p. 17.

[2] *Ibid.*, p. 34.

AN ENGLISH PEWTER PAX

BY M. H. BERNATH

ALMOST important contribution to our knowledge of English paxes is the article of Miss Nina Frances Layard in the *Archæological Journal*, Vol. lxi, 1904, p. 120 seq. Miss Layard wrote: "Although the number of foreign paxes both in English and continental museums is considerable, the instruments which were at one time in general use in the British Islands are now rarely to be met with, and even our largest museums can show but one or two examples." The examples of Eng-

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lish paxes hitherto known to us are almost all of latten, one or two of silver. None of them has an inscription or a date and none of them could be proved to be of English origin, except for the fact, that they were found in England. For these reasons I believe that the discovery of the pewter pax reproduced on PLATES A and B will be welcomed by all those who are interested in mediæval English art history. For the first time we are now in possession of a pax that displays an irrefutable mark of English origin.

The pax in question belongs to a private collector in Stuttgart; it is of pewter of very good quality and was originally gilt, minute traces of the "cold" gilding being preserved in some of the incisions of the design. It measures 115 by 85 millimetres, and taking into consideration the softness of the material, it is well preserved. The reproductions make a detailed description superfluous. The front shows the *Crucifixion* with the Virgin and St. John the Evangelist, sunk, on a background decorated with ornamental pattern consisting of lozenges formed by dots and filled by lilies. At the foot of the cross, which is planted upon grassy and flowery soil, the skull and bones of Adam appear. The whole is surrounded by a cable moulding. The back has the arms of St. George and those of England. The handle of the pax is broken away, but one can clearly see where it was originally placed.

It is very difficult for anyone not familiar with the details of mediæval English art history to give an authoritative appreciation of the pax. Still I can say that the features of the design are as typically English as they could be. The Christ as represented here occurs almost identically on many English reliefs, especially the alabaster examples of the fourteenth and fifteenth centuries, for example, the alabaster retables in the Metropolitan Museum, New York, and those in the Church of Yssac-la-Tourette (Puy-de-Dôme). We have the same Christ also on an alabaster relief of the *Resurrection* in the British Museum (reproductions of all these will be found in Prior and Gardner's "Mediæval Figure-Sculpture in England," 1912, cf. register). Miss Layard makes no attempt to assign precise dates to the pieces she publishes. I believe that they date from the period 1480-1500, except Figs. 5 and 6, which must be attributed to the first decade of the sixteenth century. Our pewter pax is, in my opinion, much earlier and, if I am not mistaken, can safely be assigned to the last decades of the fourteenth century. The Arms of England are those in use after 1360. The drapery of the Virgin and St. John still has something of the monumental simplicity of the cathedral sculptures of the fourteenth century and the ornamental background reminds me of the stained glass windows of the same period. The hieratic stiffness of the composition differs essentially from the similar representations of the latten and silver paxes of this later period. None of the English paxes hitherto published or otherwise known can compete in artistic quality with this modest product of the pewterers' craft. Unfortunately, nothing is known about the history of the pax. The present owner found it some time ago in a private collection in Bavaria, where it had been lying for some twenty years. Nobody knows how it came there.

UNITY AND DIVERSITY IN ART—III

BY CHARLES MAURON

BESIDES the arguments of a general kind hitherto enumerated, one could certainly find facts supporting our hypothesis in the empirical æsthetics, which have been long ago laid down in each branch of art. It is thus that one could interpret the literary formula of the seventeenth century, which presented the strict following of nature. We know quite well that a mere copy of manners and characters offers no artistic interest, but if, instead of following step by step this precept the artist dominates his subject as Molière and Racine did, he may find in it a powerful means of obtaining the necessary complexity. A constant comparison between the work of art on the one hand and the spectacle which the world affords must conduce to a continual shading and modelling of the effects. It is not a question of imitating nature but of finding in it a school which nothing else can replace. Every art would afford similar examples in its technique.

It may be worth while to examine one of these more closely in order to verify in detail the importance of our hypothesis. Of all the cases one might choose that of the art of letters might seem, *a priori*, the most difficult to reconcile with the preceding suggestions, since ideas themselves and their logical sequence play so great a part that one is tempted to allow them a primordial importance. It is a commonplace to say that the excellence of a writer shows itself among other things in the exactitude of his terminology, in the *mot juste*, and we are so confirmed in this idea of exactitude that we willingly allow it the same rigorous sense that it would have if applied, for example, to a

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mathematical work.

It seems as though a sensation or an emotion might be represented by a particular word as a geometrical figure or property is. But if one examines the meaning of the expression *mot juste* in this latter case, one finds that it implies nothing other than the possibility for the word in question to be replaced by its exact definition. The same remark applies for any scientific work. I find, for instance, in an article this simple phrase: "It has been found possible to cinematograph the flight of birds." If one gives to the word flight its usual definition: "The movements made by a bird to maintain itself or to progress in the air," one sees that there is no difficulty in replacing in the preceding phrase the word flight by its definition. But on the other hand, let us take the verse in which Mallarmé says about his daughter's fan:

Ce blanc vol fermé que tu poses
Contre le feu d'un bracelet.

If we try to repeat the same operation, not only does the phrase become ridiculous, which is a question of rhythm and need not be considered, but it becomes absurd. One might try other definitions. It is a simple experiment, but the result is always the same, and we are led to the surprising conclusion that the word is not capable of definition. It represents nevertheless a reality, and one that is evocative of very delicate sensations. It brings back to us those sensations of aerial lightness and rhythmic beats which we have often experienced but which we could not exactly define. The example is taken at random, and anyone can repeat the experiment as often as he likes.

He will thereby be led to see that every word is the symbol of two quite distinct realities: one, which I will call intellectual—the definition of the dictionary (though this is sometimes more than a definition, an explanation where an acute apprehension of things is already apparent)—the other, which one may call poetic, which is the ensemble of the reactions of our sensibility before the objective realities which the words represent—I mean to say—in case of an object, the ensemble of the impressions experienced before this object; in the case of an emotion, the ensemble of those moments in which we have felt it, in short the experience we have of the thing named. The mind weaves between those obtuse impressions, and without distinguishing the sensual from the motive, more or less tenuous threads which causes each word to set up as an inner reality a kind of fragile system often without any logic other than that of associations or partial resemblances, a system which would suggest to the chemist those enormous molecules which constitute living matter whose groupings are so insecure and so complicated that the body undergoes incessant small changes, tightening here and loosening there, always analogous but never identical with itself and never defined. We find thus in a precise manner the fundamental dissimilarity between the products of science and those of art.

It shows itself even in the words themselves, which can be according to the mind which employs them either geometrical figures or living protoplasm. One can see as a result in what sense one must understand the expression of the *mot juste*. If nothing is less defined, nothing is more delicate and more precise than a natural construction. One cannot enunciate the drawing of a face; one can only feel and savour it, but with what care must this be done in order to create a likeness. Similarly, a felicitous expression requires a delicate sensibility which will succeed where the most alert intellect could accomplish nothing.

It is, moreover, not only in the words themselves that such misconceptions have arisen, it is also in what constitutes almost the essence of the art of unity, in the poetical image. People have crassly confused the poetical image with those comparisons which we constantly make in order to explain our thought. Let us take a very simple example, which has nothing of the rather precious complications of modern writers. Everyone knows the old rondeau of Charles d'Orléans:

Le temps a laissé son manteau
De vent, de froidure, et de pluie!

Hardly a manual of literature but declares that the poet has personified the weather. But if it was so, and if that was the whole of the poetical image, what a poor impression it would make on us! We know only too well the factitious and ugly character of those symbolic figures which encumber the engravings and the bad verse of the seventeenth and eighteenth centuries, where one represents, of course, Commerce handing the products of Industry to naked savages and Science contemplating a globe. And again they tell us that the image is visual, and they make it a great merit for the author. But if we try to see, we have got first of all to imagine the Weather for ourselves, since all we are told of him is that he had a cloak. And if we ask of what nature this cloak was and what was its form, we are told: "Of wind and cold and rain." We can only feel puzzled, for how can we humanly conceive of a cloak made of cold. One could at a pinch suppose it made of snow or of mist, but here it is, I think, impossible to frame any clear image and, moreover, the mind is perplexed by the contradiction implied in the expression "cloak of cold." Must we conclude, then, as they certainly would in the eighteenth century,

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that the image is bad since it is neither visible nor comprehensible? Evidently not, for we have no need either to imagine or to understand.

It is enough to feel, the " Weather " isn't a kind of Goodfellow, it is what we all call the weather, that is to say the temperature, the force of the wind on our face and the colour of the sky; and the cloak if we are content to listen to our spirit and let it do its business—the cloak represents the most complete system of wintry sensations. It may be it is true the cloak of cloud which covers the wintry sky, but it is certainly also our own cloak, not indeed, as the dictionary would say, that warm garment which we cover ourselves with in winter, which would make the phrase ridiculous, but our experience of the cloak, the wind which has lifted it and which it resembles moreover by its spreading gesture and its enveloping folds, the cold from which it has protected us and the rain on our faces, and besides this, making a background at once to our experience and the phrase a thousand landscapes, shaken trees and skies either grey or too icily blue, in short the weather of winter-time.

To forget all these sensations, to leave them in the same cupboard as the woollens and furs and to see nothing but the white embroideries of a sunny sky or a woman's dress that is indeed for us the coming of spring. So that the two verses which have no other definable sense than that of the banal phrase " winter is over," because they employ instead of words which are intellectual constructions, other words stuffed for us with sensations and minute details, because they speak of that fundamental object our clothing, which we lighten or thicken according to the time or the season, contain a reality which makes of them a work of art. They would be poor enough if they only brought us an image and an allegory, but they are, in fact, a new original and complex method of expression. One may object, perhaps, that we are putting too many things into a few words and that it is impossible to see all that in a simple reading of the verses. But did we see in the contour of the leaf and the cells and the granulation of the protoplasm which all the same gave its suppleness to the tone? The poet feels what words are swollen with realities, it is when he finds them that he makes a beautiful work and not when his intellect discovers some ingenious comparison.

When on any controverted issue one has sorted out one's sincere impression, analyzed one's sensations, tried a hypothesis, discussed and applied this hypothesis to particular cases in order to test its value, there remains apparently no more to be said. There is, however, some advantage in carrying one's philosophy further and giving the metaphysic, so to speak, of the experimental idea, because one shows more clearly thus its meaning and underlying tendencies. An idea never remains isolated; there is in it a force of attraction which makes it join with others in a system. It is only when it is thus classified in the totality of our conceptions that we really apprehend it in its entirety. Our hypothesis of certain complexity necessary to art relates itself inevitably to the thought, already an old one, that if the end of science is solely a knowledge of the existing world, art aims at a genuine creation. If we refuse to be stopped by the banality of words falsified by popular usage, we shall see that the formula is of inexhaustible wealth. The word " creation " contains, in fact, if one adds to it that of " play," nearly all that man has hitherto been able to conceive of the divinity. From antiquity downwards there has always been certain spirits to whom the diverse ends which religion and morals have tried to make out for human activity have appeared too narrow. No one of these could contain it entirely, and one is led to this conclusion that the highest aim which one can give to it, that which a god would give to his gestures, is nothing but this activity itself, or if one wills the pleasure which one finds in exercising it—and this is nothing but its internal aspect, and what we see of it from within.

Whatever the god of antiquity did he played, and we too, actors of a miniature history which none the less surpasses us infinitely, we could not find a finer attitude. But when a spirit plays, it can only do so in two ways, either by regarding the pre-existing world and marvelling at it, or seeking to comprehend it and foretell its events, or by dissociating this same world into its elements which he will employ to construct others from them according to his fancy, as a child destroys a pattern of coloured cubes to build up new ones. That indeed is a divine game, and it is the game of the artist. It is not without rules, and one can deduce at once that the new construction is valueless unless it has as forcible a reality as the original world.

If one creates one must create a reality, and not, as painters say, cardboard. The face painted by Rembrandt has to be at least as rich as those we meet every day or otherwise what do we gain? It is necessary, too, that this reality should be different from that which we find in the external world, and thereby we see that complexity is not sufficient by itself and that we must find in the work of art the very impress of our spirit with all its logic and its sensitiveness. The end is to create a world which shall be at once a world and ours. I think we can deduce thence all the fundamental conditions of a work of art; at all events we see how easily

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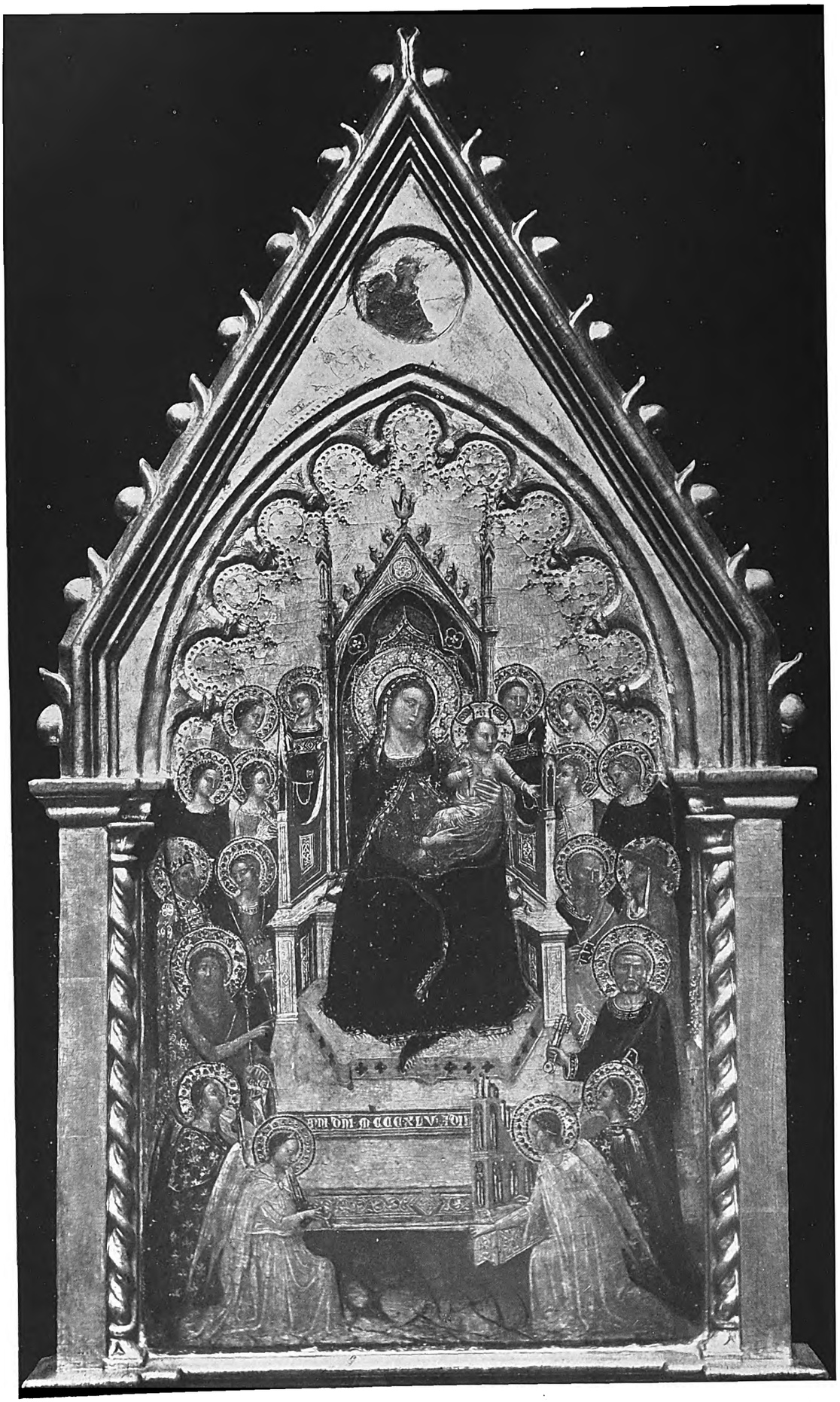

Madonna Enthroned with Saints and Angels, by Jacopo del Casentino. Panel, 80 cm. by 38 cm. (Museum of Fine Arts, Budapest)

Jacopo del Casentino's *Madonna Enthroned with Saints and Angels*

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the experimental hypothesis at which we have arrived fits in.

A point which it may be interesting to consider is the choice of the elements of a work of art. Springing from our spirit, it will discover the properties and the extraordinary mixtures which characterized our spirit. It is a quality of our sensibility and our intelligence, to which attention has already been called, that nothing which affects them can remain isolated, and that these fusions—I might almost say symbioses—which are brought about between our impressions of whatever order they may be, sensual or emotive, result in the birth of indefinable intellectual elements. And this to such a degree that it is really impossible to have what we can call a pure sensation, and that there are mixed for instance with the simplest vision, such as that of a banal object, memories and emotions that we generally do not analyze, but which give its originality to our impression. This quality is probably one of the most fertile resources of art. The forms and sounds which it offers are, whether we will or no, impregnated with emotions of which we only have a global sensation, but which account in great part for its richness. The artist who creates can really employ at will and put side by side in his work, without its appearing strange to us, impressions which are quite dissimilar in their nature. The work thus created, absolutely incomprehensible for the intellect, since it is like an addition of disparate objects is none the less familiar to our spirit which accomplishes every moment this absurd operation.

It is in this direction, I think, that one must seek for the solution of the problem of the subject in art which has so preoccupied people's minds. Must we, or must we not, consider the subject of a work of art? The mistake is to suppose that there is a subject and a work which represents it. There is no subject, there are only objects which may have served as models and which are part of the great reservoir whence the artist draws the elements of his work, and there is beside, independent, real and different, this work itself. By this absurd division of the work of art which is on the contrary essentially one—people have got into the habit of ranging on one side in the subject all the emotive elements of the work, and on the other in the thing executed all the formal elements; but this arrangement does not in any way correspond with our sensation any more than it does with that of the artist. The latter—the man who would be a god—has built with the stones which he thought best. These may be merely forms or merely sounds: contrary to the outworn but persistent opinion that the subject is the essence of the work, his creation will be no less beautiful for that. But why should the artist, by an inverse reaction, systematically abstain from employing the regrets, the joys, and so many other nameless conceptions of our spirit? He has not, moreover, really abstained, and if one wishes to make experimental æsthetics one cannot thus, *a priori*, separate from works such as Beethoven's—which by themselves form perhaps the most complex world that a man has ever conceived, and which is not a transcription of his joys and sorrows taken as subject, but a totality in which joys and sorrows contribute their share to the general harmony. It suffices us that this totality possesses on the one hand a richness which makes it equal to the creations of nature, and on the other spiritual qualities which give it beauty.

There, I think, we have in brief the generalities which form the philosophic prolongation of this essay. I hope that they may have made it clearer and given it a wider horizon, although they are probably false and certainly full of mystery. Æsthetic is not nearing completion. But whatever one thinks of these suggestions the hypothesis of a necessary complexity remains: it too is perishable no doubt, but born of experience it can only be killed by experience, and that is the only nobility to which a hypothesis can decently lay claim.

(*Concluded*)

JACOPO DEL CASENTINO'S *MADONNA ENTHRONED WITH SAINTS AND ANGELS*

BY GABRIEL DE TÉREY

THE excellent collection of Tuscan and Sienese Trecentists in the Museum of Fine Arts at Budapest has recently been enriched by the remarkable work by Jacopo del Casentino, reproduced in our frontispiece. We owe this gift to the great generosity of Sir Joseph Duveen, of New York, who did not hesitate to extend his bounty beyond the limits of his own country to an alien and less fortunate nation.

Casentino's picture, a most welcome addition to our collection of Trecentists, is to hang next the great *Madonna with the Infant Christ*, by Bernardo Daddi, both painters being contemporary Florentines. The value of our new

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acquisition is further enhanced by the fact that Casentino's most gifted pupil, Spinello Aretino, is also well represented in our gallery. The Budapest Museum possesses the right wing of the great altar-piece, which, according to Vasari, was painted by Spinelli in 1385 for the Capella Maggiore of Monte Oliveto in Chiusuri, at the order of Jacopo d'Arezzo, the abbot-general of the order of Monte Oliveto. Apart from its intrinsic value, Casentino's picture is of the highest importance, because it is dated 1345, thereby offering a clue for the dates of other works by the same master. It is the only one of Casentino's paintings on which the year is inscribed, the small triptych of the Collection Guido Cagnola (Milan) bearing the artist's name only. The last-mentioned work, as well as the Tabernaculum with the Madonna, Saints and Angels in the Palazzo dell 'Arte della Lana at Florence, which tradition ascribed to Jacopo del Casentino ever since the sixteenth century, have up to the present formed the starting point for all attempts at reconstructing the master's works.

To our knowledge the Budapest picture[1] has never been taken notice of by art critics. It is not mentioned either in Richard Offner's elaborate essay on the paintings of Jacopo del Casentino,[2] or in the more recent articles by Wilhelm Suida[3] and Mario Salmi[4] on the same subject.

Vasari devotes an entire chapter to Jacopo del Casentino; he says the artist died at Pratovecchio in 1358, aged 65, while Sir Herbert Horne[5] affirms 1349 to have been the year of the artist's death, supporting his assertion by the fact that this date follows Casentino's name in the Libro della Compagnia di San Luca.[6] Vasari seems to have been well informed about the life of Jacopo del Casentino; he also possessed some of his drawings, and reports that his likeness was painted by his pupil Spinelli on the picture of *The Three Magi* in the Cathedral of Pratovecchio. This picture was unfortunately destroyed in 1561. Jacopo del Casentino is the founder of the guild of St. Luke in Florence (1339).

The statute and organization of the company of painters was registered before a notary in 1354, up to which time it is evident that Jacopo del Casentino remained in Florence.[7] How much longer after this he resided there is uncertain. . . . But if Arezzo owed to him, as Vasari states, the regulation of water-works of the Guinizelli,[8] the date of his return to that city was 1354.

In the "Libro dell 'Estino," 1354, the name of Jacopo del Casentino does not occur; however, this merely proves that the artist was not then residing in Florence, but at Arezzo. Thus, Sir Herbert Horne's assertion that the master died in 1349 is shown to be untenable. Neither is his death at the age of 65 satisfactorily attested. Nay, Vasari states in his second edition, that he attained the age of 80 years.

The Budapest picture[9] was painted at a period when the master's fine powers had mellowed into maturity. The Madonna and Child, sitting on a high Gothic throne, are surrounded by saints and angels, some of the latter playing musical instruments. St. John the Baptist, St. Peter and St. Jerome figure among the Saints. The Infant Christ on his mother's lap is holding a little bird in his right hand, and stretching his left towards the angels nearest him; a gesture observable also in our artist's pictures at the Palazzo dell 'Arte della Lana, the Collection Cagnola at Milan, and in one picture in Mr. Charles Loeser's gallery at Florence. Of all Casentino's Madonnas the one at Budapest is the richest and most elaborate in composition, uniting in its frame no less than twenty figures. The arrangement of the saints and angels is severely symmetrical, reminding us of Mr. Loeser's picture, without, however, conveying the crowded impression of the latter. The group is admirably rounded off by the two pairs of angelic musicians kneeling at the foot of the throne. We may ascribe the airy effect of the whole, in part at least, to the shape of the throne, which is simpler in outline than those of the pictures in the Loeser, Cagnola, and Mondi (Vienna) collections, or those in the Städel Institute of Art at Frankfurt, or in the Göttingen Museum.[10] Jacopo del Casentino's picture produces the effect of one of those exquisite, shimmering mosaics, every delicate detail of which, while fascinating the eye of the observer, serves to enhance the harmony of the whole.

Six centuries have passed over it, without diminishing the beauty of the subtly balanced colouring, or tarnishing the glittering golden background, the radiant haloes or the incised decorations; six centuries have well-nigh transformed mediæval men and women into a different race of beings; yet we stand spell-bound before this small panel, our hearts touched, our souls stirred by the sublime simplicity, the deep religious fervour of the Middle Ages.

1 Formerly in the possession of Prince Urusoff, late Russian Ambassador in Vienna.

2 "Bolletino d'Arte," 1923.

3 "Belvedere," 1923, p. 24: A Triptych by Jacopo del Casentino.

4 "Belvedere," 1924, p. 119: Nuove attribuzionia Jacopo del Casentino.

5 "Rivista d'Arte," 1900, pp. 100, 101.

6 In G. Milanesi's edition of Vasari (Vol. I, p. 669), we read 1351 instead of 1349.

7 Crowe and Cavalsacelle, "A History of Painting in Italy." Edited by Langton Douglas. Vol. II.

8 It is affirmed in a note that in the year 1354 the old Roman aqueduct was restored.

9 Panel, 80 by 38 cm.

10 The pictures mentioned in this article are all reproduced in Richard Offner's article on Jacopo del Casentino.

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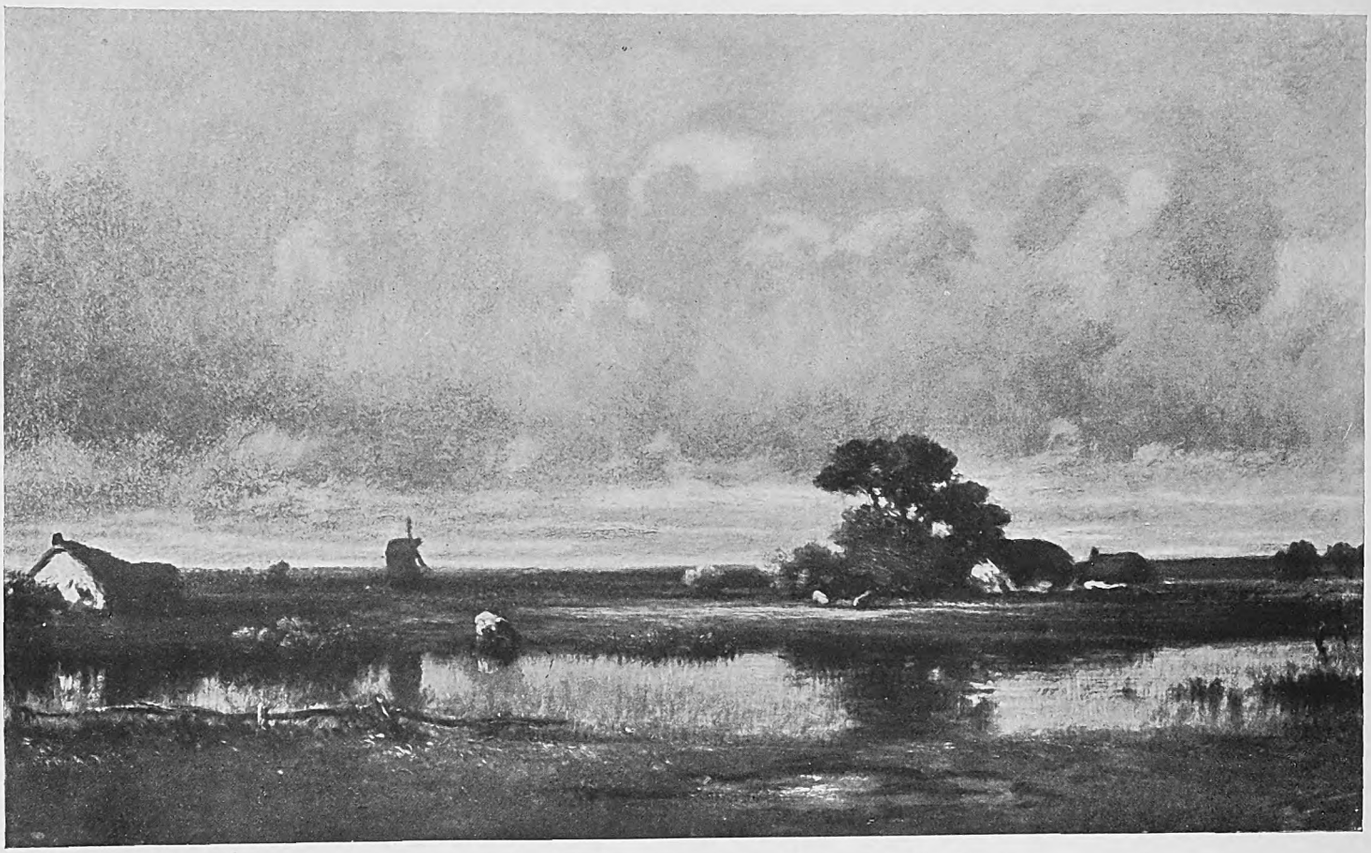
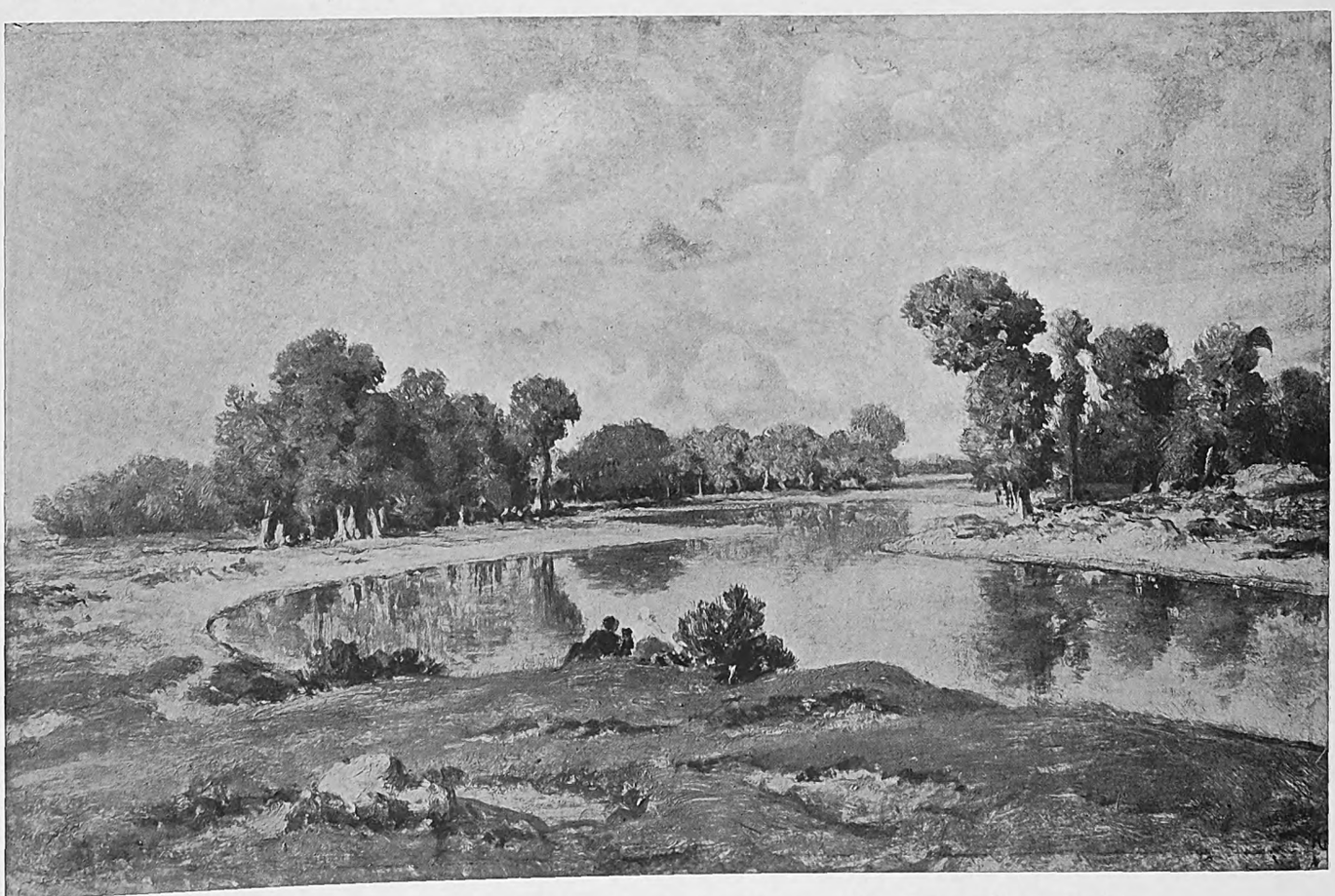


A—Cayeux, by Jules Dupré. Canvas, 60.3 cm. by 98.5 cm. (Private Collection)



B—Landscape, by Theodore Rousseau. Canvas, 30 cm. by 46 cm. (M. Ernest May, Paris)

Plate I. Barbizon

BARBIZON

BY CLIVE BELL

I SEE no good reason for banishing this useful name, seeing that, like other labels, it gives a certain amount of information. That, I suppose, is all one expects of a label. When I am told of a picture I have never seen that it is "trecento," I am told nothing about its quality and only a little about its style. I am, however, given to understand that it is more like a Giotto than a Watteau; and that is something. The label "Barbizon" is affixed to certain landscape painters who flourished between 1840 and 1870, and had certain preoccupations and a trick or two in common; the fact that some of them were never perhaps in their lives at the village of Barbizon, nor in the forest of Fontainebleau even, detracts nothing from the virtue of the ticket. Neither is it of consequence that several artists—Daumier and Barye, for instance—who had nothing but sincerity and independence in common with what is called the Barbizon school made visits in the neighbourhood: no one in his senses being likely to dub either of them "Barbizon" on that account. But thirty or forty painters, scattered over the north and centre of France, and as far afield as Belgium, all hard at work between '40 and '70, all possessing, or seeming to possess, peculiar aspirations and a technique for realizing them, did appear to have enough in common to be fitted with a title. "Barbizon" was the name they got; and they got it because Théodore Rousseau, reckoned by the public their chief, Aligny, Diaz and Millet (a doubtful member), spent a good part of their most productive years in or near that village. Daubigny, Troyon and Dupré, though apparently less regular visitors to the eponymous spot, were not less famous members. But Corot, by far the greatest, of course, is too personal and detached to belong really to any school, and much too big to be fitted into any pigeon-hole. He is of "the masters."

According to Fromentin—perhaps the most illuminating critic of the nineteenth century, besides being one of its remarkable prose-writers—the Barbizon school (*l'école des sensations* he calls it) arose in 1828 with Flers, Cabat, Dupré, Rousseau and Corot. All these landscape painters, be it noted, were Parisians. They came at nature through picture galleries and books. They are children of the romantic revolution. Speaking roughly, forgetting the obscure and too easily forgotten George Michel (1763-1843), and ignoring that part of Watteau's art which might be described as landscape, one may say that between Claude and Théodore Rousseau there was no landscape painting in France. Under the Davidian dispensation that art had come to be reckoned a menial craft, and in this opinion Delacroix seems to have been at one with the school. It had passed to Holland where for our purpose—the historical one—Ruysdael is the significant name, and thence, towards the end of the eighteenth century, to England. Fromentin is wrong in supposing that the bridge between Claude and Ruysdael, on the one hand, and modern landscape painting—landscape painting in 1875 he means—on the other, is Barbizon: it is Constable. Or, to be exact, there are two spans to this bridge. It was Constable who invented a vocabulary in which to express the passion provoked by his vivid sense of nature and exquisite observation: what the Barbizon people did was to transform this provincial dialect into a polished, orderly and logical language of universal application. Barbizon gave landscape painting a grammar and a style — not style, which every good painter possesses and creates for himself—but a style—something which the Dutch school had possessed and the English lacked rather. And in so far as this is allowed to be the school's great achievement Corot, I suppose, will be claimed as its brightest figure. But Corot, as we have agreed, is too great to be claimed by any group.

A passion for nature is notoriously a characteristic, and the expression of that passion an achievement of the nineteenth century: also, the achievement can be divided into stages. Whether you compare Gray's description of an evening scene with Matthew Arnold's, *The Elegy* with *Thyrsis*, or a landscape by Cuyp with a Sisley, you cannot fail to notice that between them lies the invention and perfection of an instrument. Gray and Jean-Jacques in the second half of the eighteenth century had found themselves with an instrument hardly adequate to express all that they felt. To say that the Lake poets, Scott, Chateaubriand and Senancourt perfected this instrument would be absurd; they, like Constable, invented new ones. While George Sand, George Eliot, Flaubert, Tennyson, Barbizon, and finally the Impressionists endowed their age with so bulging a tool-bag that the first business of the Post-Impressionists—painters, poets and novelists—was to eliminate and simplify. If Constable found the instruments of landscape painting inadequate, Cézanne found them so complicated that their mere manipulation was a whole time job.

The Barbizon painters, for all their integrity, remind one painfully of the mid-century

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novelists. From Constable and the early romantic writers they had learnt to observe, and observe they did. They noticed a thousand things which appeared to have escaped the masters; and they spared the public hardly one of them. Even Corot, giving lessons to a deaf student, wrote first the word, CONSCIENCE, and proceeded to underline it ten times: it was the moment of his life at which he came nearest to being of the school. Rousseau loves nature and accumulates facts about her with the remorseless patience of George Sand. It is the age of the itinerant artist. Painters preoccupied with local colour and parochial costume come into fashion along with the regional romancers. Poussin, sitting solidly in Rome, could paint his great scenes from the Old Testament, camels and all, and Gibbon went no further afield to describe the whole history of the eastern empire; but Carlyle must inspect the farm-yards about Naseby, Flaubert will not venture to begin Salammbô till he has seen the spot where Carthage was, and Mr. Holman Hunt spent years on the Dead Sea-shore in earnest pursuit of his scape-goat. The indispensable quantum of nobility and sentiment was unluckily contributed by the best painter of the school, if we except Corot; and these irrelevances jar as disagreeably in the compositions of that good draughtsman Millet as they do in those of the great novelist George Eliot. Millet is as conscious of his honourable independence as any English hedgerow painter or as one of his own peasants. Again and again an excellent design is sacrificed to the irrelevant self-assertion of some heroic pig-minder: again and again we, foolishly irritable spectators, allow a consequent weakness in the whole to blind us to beauties of detail. We should be lost in admiration before the masterly drawing of the figures in *Les glaneuses* were it not that the artist's determination to surround these humble folk with a sense of "the grand forever" and "the great beyond" retains us safely on mid-Victorian earth and renders the composition slightly ridiculous.

Yet, with all his nasty faults, his tiresome sentiment and self-complacency, his wilfully deteriorated design, his muddled colour (Millet never, or rarely, discovered harmonies adequate to his conceptions), Jean-François Millet must, I think, be reckoned a good painter. He was, if we exclude Corot, certainly the best of his bunch. Indeed, like Corot, he is perhaps too good to be reckoned of any. In his finest drawings at any rate, too much excited by the act of creation, of inventing an equivalent and giving significance to form, to be scrupulous about details, we find him eliminating, deforming and synthesizing with the best. Forgetful of social injustice and the curse on Adam, the importance of minute description and fidelity to facts, he is simply an artist: which is more, I think, than can ever be said for Théodore Rousseau.

Rousseau was one of those conscientious and acute persons, never uncommon and in the nineteen century conspicuous, who seem to have been born without temperament. Starting from Ruysdael, he noticed about nature a thousand facts which the Dutchman had either not noticed or not cared to mention, and contrived or perfected means for stating them all. What he could not do was to give them cohesion, for that is obtained only under pressure of creation. He was a magnificent observer, unable to mark what he observed for his own, who accumulated facts which he could neither pen nor brand. His pictures are uninspired. The longer he lived the less he seemed capable of making anything better than accurately observed transcriptions, surprising at the time, original indeed, precisely by reason of this unfamiliar accuracy. The faithful servant of nature, he followed her, as Fromentin says, "from the plain to the mountain." But fidelity, like other virtues, is not enough. Without ever sinking to the level of Daubigny, who seems to have produced pictures as Lord Leverhulme did soap, he repeats himself drearily. It is not, assuredly, that all bear the image of a too insistent character, nor yet that all are products of one recipe—the source of Daubigny's monotony—but that all are the faithful records of one pair of honest eyes with nothing various behind them, nothing but competence and good will.

If, however, we agree that Corot is too big, and Millet too personal, to be contained in this school, we must recognize Théodore Rousseau as chief. He is the member for Barbizon. Lacking, as he does, all those violent personal characteristics which invariably modify and sometimes obliterate the pattern imposed by a doctrine, he makes an admirable representative. From a study of his conscientious work we may best learn what Barbizon stands for in the history of modern painting. Historically, its interest lies in the fact that it made of Constable's splendid, but idiosyncratic and untidy, vernacular a polished and teachable language in which any competent student might learn to state what he had learnt to observe; its importance is the fact that it opened the way to Impressionism. The Impressionists, like good traditional children, denied their parents. Barbizon —Corot even—disapproved of its offspring. But without the contribution of the school of sensations, the Impressionists must have wasted precious years discovering rudiments from which was to be evolved an idiom capable of expressing the beauty of the modern world and the fullness thereof.

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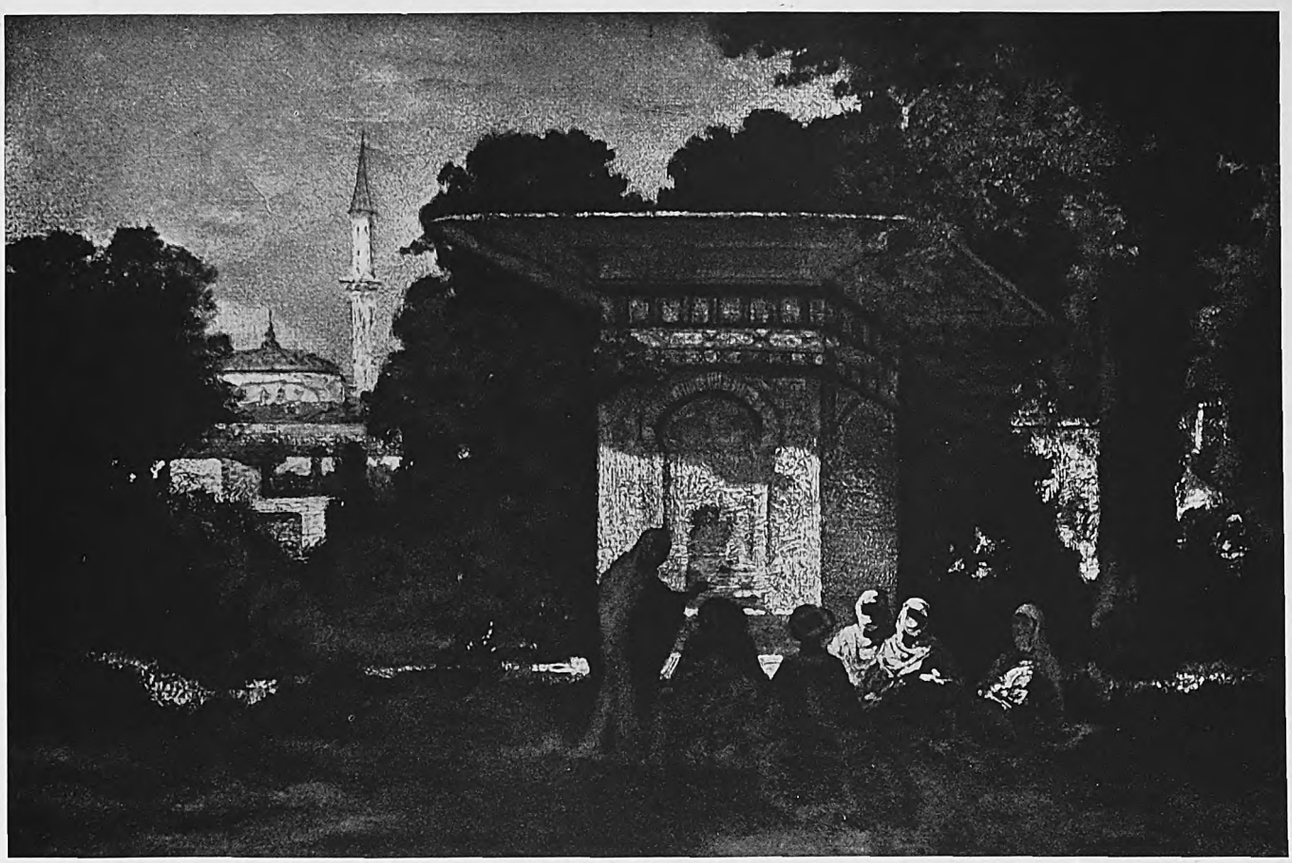
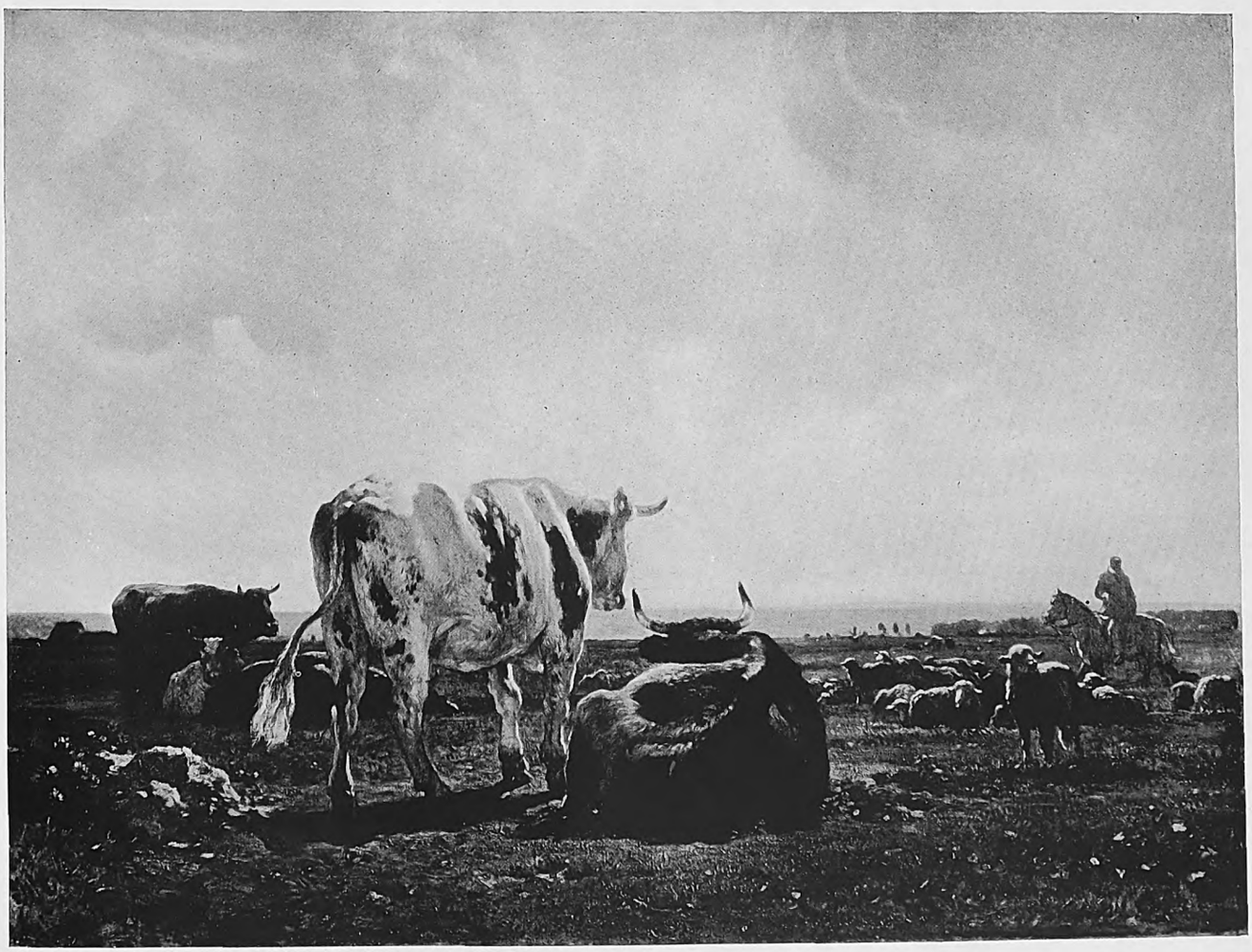


C—A Fountain at Constantinople, by Narcisse Diaz. (Wallace Collection)



D—Cattle and Sheep, by C. Troyon. Canvas, 0.99 m. by 1.31 m. (Private Collection)

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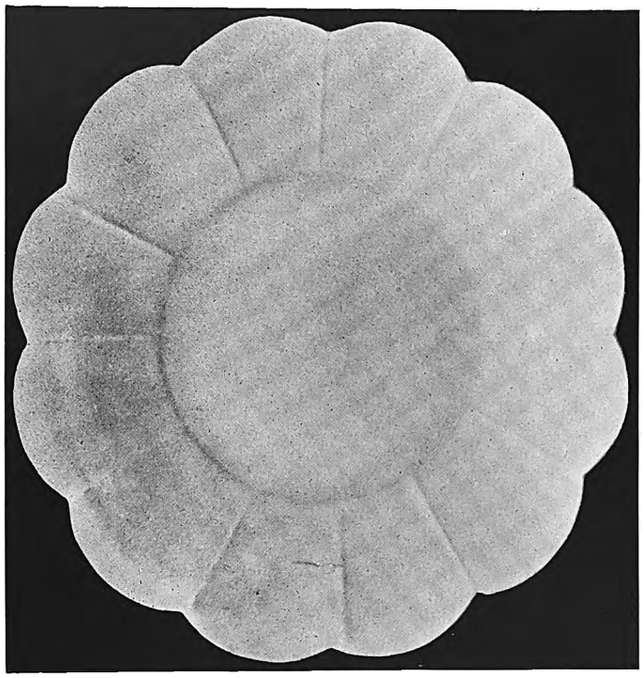

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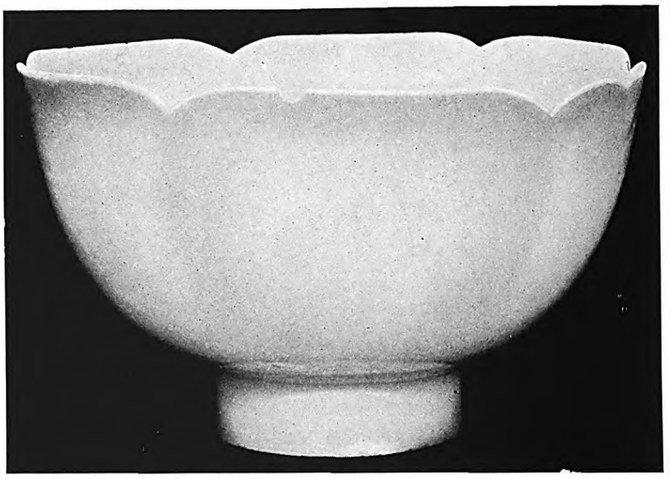

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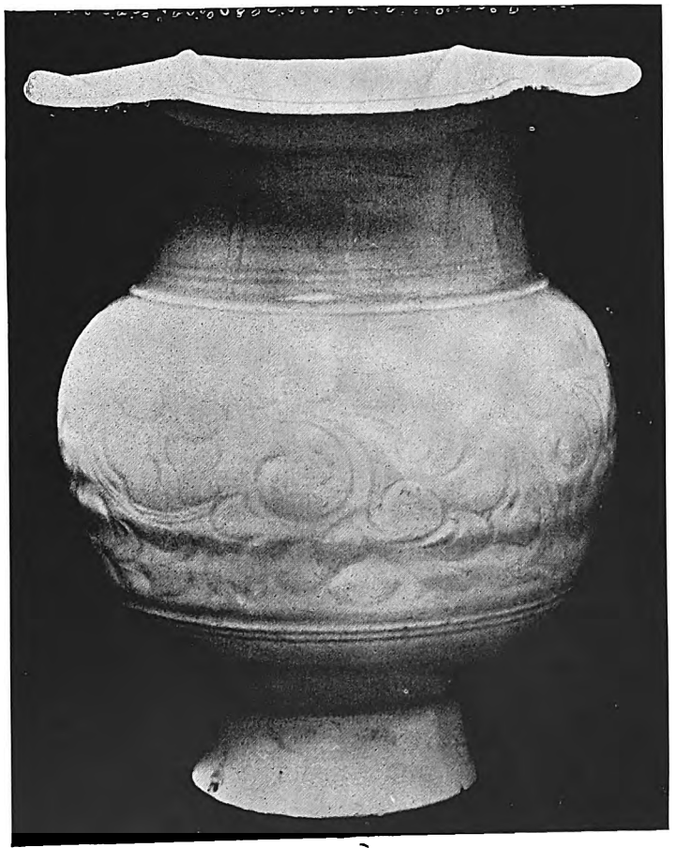

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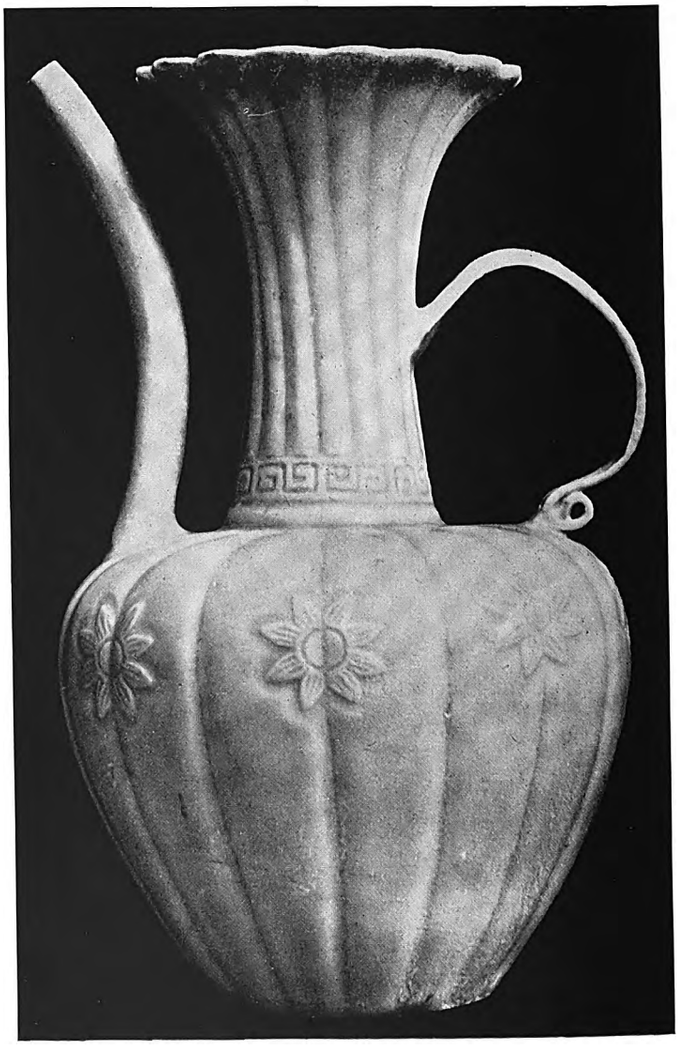

D

A—Saucer with scolloped border, blue-tinted glaze. Diameter, 10.2 cm. (Mr. Henry Oppenheim); *B*—Bowl, blue-tinted glaze. Diameter, 12 cm. (Mr. Henry Oppenheim); *C*—Wide-mouthed vase with lightly incised floral design. Height, 17.8 cm. (Mr. James Baird); *D*—Wine ewer with fluted neck and ribbed body with floral bosses. Height, 24.8 cm. (The Hon. M. W. Elphinstone)

Ju Ware

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JU WARE

BY R. P. B. DAVIS

OUR information is still extremely limited of the Chinese ware produced by Imperial command towards the end of the Northern Sung period (A.D. 960-1127), and known as *Ju yao*. In the last two or three years there has been a general disposition on the part of competent authorities to follow the lead of Mr. Eumorfopoulos, and to identify it more or less closely with the *ying ch'ing yao*, or "shadowy blue" ware, of which a considerable number of examples have now reached Europe. Mr. R. L. Hobson, a connoisseur of the greatest eminence, accepts the theory in his "British Museum Guide to the Pottery and Porcelain of the Far East," but his manner of doing so appears to the present writer to be misleading. He says:—

> This *ying ch'ing* ware varies much in refinement, colour, and translucency, and it is not suggested that it is actual Ju Ware, but rather ware of the Ju type such as we are told was made in inferior quality in the districts of T'ang Têng and Yao on the north of the Yellow River.

It is true that from the translation of the original passage in the Cho Kêng Lu, given by Mr. Hobson on page 55 of his "Chinese Pottery and Porcelain," it would appear that the Chinese author in fact said no more, in reference to the products of these districts, than that "the productions of Ju Chou were not the best," which is certainly less strong than calling them of "inferior quality," for it is quite possible that they, too, were excellent, even if not so super-excellent as those made at Ju Chou.

On p. 16 of the same handbook, Mr. Hobson says that this ware

> was already scarce at the end of the twelfth century, and it is hardly likely that any has been preserved above ground to this day. On the other hand, specimens of it may be recovered from tombs or excavations, but in any case the identification will be open to dispute.

The object of this article is to examine this attitude and to endeavour to show that some of the finest examples of the *ying ch'ing Yao* which we possess, if they be of the "Ju type" at all, are in fact, so far from being of inferior quality, specimens of the famous Ju ware itself.

The main and obvious argument in favour of that attribution is what the logicians call the "inconceivability of the opposite." Mr. Hobson and Mr. Hetherington, some little time ago, placed the artistic world under yet one more debt of gratitude by publishing "The Art of the Chinese Potter." In it they set out to illustrate the outstanding examples of the Chinese potters' craft to the end of the Ming Dynasty (not merely during the Sung Dynasty), excepting those already adequately illustrated; and as a frontispiece, that is to say, presumably as the very *chef d'œuvre* of all the examples, they chose Mr. H. J. Oppenheim's faultless *ying ch'ing* vase. It was contended above that the passage under discussion in the handbook was misleading, in proof whereof I would ask if anyone, knowing nothing of the ware in question, and reading of it as of "inferior quality," could visualise anything approaching to this vase in beauty. Two other pieces are shown on Plates XCVI and XCIII (2) of "The Art of the Chinese Potter," the first a vase belonging to Mr. Eumorfopoulos, which the authors describe as "exquisite"; the second a small bowl in the Oppenheim Collection, of which they say, "This dainty little egg shell bowl is a masterpiece of potting." The writer possesses a stem cup comparable with the latter in refinement, and several other pieces are quite good enough to stand side by side with fine *Ting Yao*. Four such examples are shown on the accompanying plate. The expression "inferior" cannot properly be applied to these, and it is difficult to believe that the products of the Ju factory were any better. The authors of the "Art of the Chinese Potter" (p 14) say of the *ying ch'ing yao*:—

> It may confidently be stated that the porcelain of which it is made is of finer quality and more delicately potted than any other of the Sung wares; the incised designs which appear on some of the specimens are of a high order, and the general appearance of the best examples accords in large measure to the literary descriptions of Ju Yao.

One is tempted to ask what more they want before abandoning the term "Ju type." It would seem, when we have pieces as good as these, unnecessary, indeed impossible, to look for better. In his "Chinese Pottery and Porcelain" (p. 52), Mr. Hobson says of the productions of the Ju factory that they were "unanimously acclaimed by Chinese writers as the cream of the Sung wares." If we compare with this another statement in the "Art of the Chinese Potter" (p. 13) that *ying ch'ing* wares are "perhaps the choicest of all the Sung Porcelains," it will be seen that the descriptions differ very little.

Let us suppose that every picture and etching by Rembrandt had been lost, and that all that was known about them was something of their style, and that they were the greatest any Dutch master had produced. It is as though, upon finding *The Syndics*, let us say, or the *Three Trees*, a critic were to say: "This is evidently of the school of Rembrandt, and must be ascribed to one of his pupils or imitators."

Mr. Hobson (Handbook, p. 16) correctly states that "the most noted Sung wares are the Ju, Kuan, Ko, Chün, Lung Chüan, and Ting,

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to which may be added the Chien and the Tzechow wares." Of all these we have fully authenticated examples, except the Ju and possibly the Ko. This ware cannot in any case be Ko; it is far too beautiful not to be amongst " the most noted " wares. Therefore, by a process of elimination, it must be of Ju type. Moreover, the provenance of many of the pieces, namely, Honan, must not be lost sight of; it was in that province that Ju Chou was situated. The argument that, in the absence of the evidence of kiln-site fragments or wasters, any definite attribution to a particular factory is dangerous, would appear to carry no weight in this connexion. It is true that in their absence we cannot feel we are on absolutely safe ground in regarding this ware as of Ju type at all, more especially in view of the nature of the old Chinese descriptions. But the point is that, if once we cross the Rubicon, and recognize it as being of Ju type, then we must accept it as actual *Ju Yao*. There is no half-way house, such as that in which everyone seems disposed at present to seek refuge. Mr. Eumorfopoulos himself, in his original paper on the subject, Mr. Hobson, Mr. Hetherington, and Mr. Rackham (Notes 10 and 16 to Vol. II of Dr. Hannover's " Pottery and Porcelain "), in which Mr. Rackham most unhappily says that this ware " is chiefly characterized by a pale watery blue glaze," are all content to use the seemingly safe tag, " Ju type." To the writer it would appear that this phrase is unsuitable when applied to the finest pieces. If we are justified in calling these pieces of " Ju type," then, because of their quality, we must " go the whole hog," and boldly declare them to be the products of Ju Chou.

Of course, what has been written above refers to the best examples. As Mr. Hobson says, in the passage previously cited from the Handbook (p. 17), " this *Ying ch'ing* ware varies much in refinement, colour and translucency." Many of the examples to be found in collections and in dealers' shops are clearly not the productions of Ju Chou. But that is because we use the term comprehensively to cover wares very different in quality and even in technique. To take one instance: a comparatively common type is to be seen in certain small saucers, decorated with an impressed decoration. These, we may note in passing, are sufficiently numerous to make the statement on page 18 of the Handbook to the effect that " the ornament on the *ying ch'ing* ware is almost always carved or incised " incorrect. They vary in quality but are usually not fine, and they are assuredly the product of a factory other than Ju Chou. In fact, it seems quite certain that a careful study of all the various kinds of ware which have reached Europe in the last few years, and which to-day are embraced under the term *"ying ch'ing,"* will result in its division into three, and perhaps four or more, well-defined classes (including a Corean type), only one of which is artistically of the highest importance. That class is the one which, in the writer's opinion, proclaims itself, by reason of its transcendant merits, as in all probability the veritable *Ju yao*. For it the name Ju should be reserved; the term Ju type could then be rightly assigned to the heterogeneous wares — truly of " inferior quality "—which now share with it in the description *" ying ch'ing."*

Naturally enough, there are difficulties. There is the absence of kiln-site evidence. There is the fact that the Chinese descriptions do not altogether fit the ware—in fact, some of them do not seem to fit it at all. In this connexion, it is noteworthy that up to less than three years ago such authorities as Mrs. Sickler Williams (" Report on the Keramic Wares of the Sung Dynasty "), Mr. Hetherington (" The Early Ceramic Wares of China "), and Dr. Rücker Embden (" Chinesische Frühkeramik "), had all assumed, with these descriptions before them, that the *Ju Yao* was of celadon type. Not only had Mr. Hobson (" Chinese Pottery and Porcelain ") done likewise, but even in the Museum Handbook, published last year, he parts with this theory with evident reluctance. Of Dr. Bushell's and Dr. Laufer's unfortunate surmizes it is unnecessary to speak. Again, the number of the very best pieces which the writer believes to be worthy of the title *Ju Yao,* is greater than we should have expected, in view of the extreme scarcity of this ware even in early times. But, if these difficulties appear formidable and it is desired to be cautious, then let us label the pieces in question " ? *Ju Yao* " or " Probably Ju ware." Similarly, the less excellent examples will become " ? Ju type " or " Probably Ju type "; for the chief and most frequent difficulty is to identify the ware as of Ju type at all. It is not against the use of an indefinite term, but of a definitely derogatory term, that this article is directed.

The phrase " of Chün type " was, the writer believes, coined for the catalogue of the exhibition at the Burlington Fine Arts Club in 1910, and was repeated in the catalogue of an exhibition held by the Japan Society of New York in 1914. The phrase was a convenient one, in view of the state of ceramic knowledge at that time; it was not open to serious objection, because all the " Imperial wares," the gorgeous bulb-bowls and similar pieces, were expressly excluded from it. They were dignified by the title " Chün." But had these bulb-bowls been described as of Chün type, and had it been

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The Painter in his Studio, here identified as by Rembrandt. Panel, 25 cm. by 32 cm. (Capt. R. Langton Douglas)

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made perfectly clear that thereby was meant the inferior product of minor factories, the position would have been very different. Even if far less had been known about the wares in those days than in fact was the case, then these bulb-bowls, assuming that they were to be regarded as of Chün type at all, could have been one thing and one thing only, namely, genuine Chün yao. In like manner, it is submitted, the pieces under discussion force us, by their perfection of form, beauty of colour, boldness of decoration and general quality of technique, to give up in their case the designation " Ju type " and to substitute for it, with or without the qualifications set forth above, the term " Ju yao."

SHORTER NOTICES

REMBRANDT'S *PAINTER IN HIS STUDIO*.—The picture by Rembrandt representing a young painter in his studio, which is reproduced here for the first time, was sold at Christie's on June 26 of the present year, being numbered 14 in the list of pictures belonging to the collection of Lord Churston, and formerly to that of the Earl of Morton at Dalmahoy. It was bought by Capt. R. Langton Douglas. It is painted on panel and has had pieces of wood added above and below, which has increased the height to about 37 cm. The purchaser had these strips removed, so that the size is now reduced to 25 cm. by 32 cm. The original composition as it thus appears was already known through a replica in the collection of Mr. W. Chase, of New York, published in a paper of mine on Rembrandt's methods in teaching his pupils, in the volume dedicated to Dr. A. Bredius on the occasion of his 60th birthday.[1] I have never seen the Chase version, which is absolutely identical with the Douglas-Churston one, but those who have done so inform me that the reproduction gives a more Rembrandtesque impression than the original picture.

However that may be, the Douglas version, although not signed, can hardly be other than an original work by the master. It exhibits all his characteristic qualities in composition, brush-work, and colour harmony. The figure of the painter in the background, who is as likely to represent Rembrandt himself as one of his fellow painters, is dressed in a dark greyish blue gown trimmed with grey, violet sleeves, and a dark hat—typical colours in a typical combination during Rembrandt's early period. A strong, warm light falls from an invisible window on the left, the position of which is emphatically determined by the shadows of the easel and of the table, to the side of which the artist has retired in order the better to observe the effect of his work. Near the painter is a grind-stone and two pallets hanging against the wall. Except for the objects named there is no furniture in the room and no decoration on the walls; extreme simplicity is the keynote of the whole scene. The picture on the easel, of which the spectator sees only the back, is an enormous panel, measuring certainly about 1.50 metres by 1.80 metres. It must have been of unusually solid construction, if we may judge by the way in which it is kept in position by the grooves of an upper and lower lathe.

The composition depends on a division of strong light and dark shadows, just such as we see so often in Rembrandt's early works, as, for instance, the *Christ at Emmaus*, in the Musée Jacquemart-André; the *Man of Letters*, in the collection Madame Mayer, of Vienna; the *Apostle Paul*, in the Museum at Nürnberg; and the *Scholar in a lofty Interior*, in the National Gallery. All these pictures are ascribed to the years 1629-30, which must also be the approximate date of our painting. The work is interesting as being the earliest of the few representations of an artist's studio painted by Rembrandt. Happily, the state of preservation is excellent. C. HOFSTEDE DE GROOT.

THE ROYAL ARTILLERY MEMORIAL at Hyde Park Corner was unveiled with much ceremony on October 18. The articles that have appeared in the Press have aimed at impressing the public with the significance of the memorial as a memorial, not as a work of art, although the art critic of *The Times* expressed himself frankly about the sculpture. A characteristic comment was that of the *Evening News*:

> There came the soft beating of a chime of bells; another roll of drums—how heart-shaking were the drums at every stage of this splendid ceremony!—and then that proud inspiration of all the preparations, the sudden blare of the massed trumpeters who stood in line on the roof of St. George's Hospital, giving out the ringing, blood-stirring challenge of " The Réveille."
>
> To those who had served in the war, particularly in the " Gunners' Hell " of Flanders, 1917, the moving touch was to see the maimed and wounded who were led to their places with such manly, reverent tenderness by the splendid-looking present-day gunners who are " carrying on " in the Royal regiment; and the women still in mourning who fought hard against the tears.

There are moments when it is very difficult and disagreeable to be an art critic. The temptation in the present case is to choose between silence and a lie, the truth being that the new memorial is perhaps the worst piece of sculpture in London. Even the Nurse Cavell monument, even the atrocious frieze on the façade of Messrs. Liberty's Regent Street premises are no worse. It seems useless to argue about it.

[1] *Rembrandts onderwijs aan zijne leerlingen*, in the Feest-bundel. Dr. A. Bredius aangeboden op den 18 April, 1915, p. 79 seqq.

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Those who like the memorial, with its exact copy of a gun and its nonsensical yet somehow repulsive figures of soldiers, must indeed be beyond redemption. The public for once came round to the view that the Nurse Cavell statue is a bad work of art, and it may not be too much to hope that in time they will also decide against the memorial at Hyde Park Corner.

LORD RIBBLESDALE.—It is with deep regret that we record the death of Lord Ribblesdale, who was until quite recently a trustee of the National Gallery, a position which he resigned only on account of the illness which finally proved fatal. His fellow trustees will remember him with affection and admiration. Lord Ribblesdale's culture, unpretentiousness, and unfailing good nature were great assets to his fellow workers on the Board, these qualities being often of first importance when knotty problems had to be solved or difficult situations faced.

BRITISH MUSEUM.—As we go to press a most interesting exhibition opens in the King Edward the Seventh Galleries at the Museum. It consists of excellent copies of the early Indian wall-paintings at Bāgh, lent by H.H. Maharajah Scindhia of Gwalior. In connexion with the exhibition, we may refer our readers to the article on the subject of the wall-paintings in our issue for October, 1923.

CORRECTIONS.—October, 1925. Exhibition of Old Masters in Frankfurt, p. 215, col. 1, line 39; for "1700" read "1400"; col. 2, line 46, for "Arozzi" read "Strozzi."

THE LITERATURE OF ART

ART OF THE ORIENT AND BEYOND. BY W. PERCEVAL YETTS.

THE YEAR BOOK OF ORIENTAL ART AND CULTURE. Edited by ARTHUR WALEY. Vol. I. Text, xi + 142 pp. Vol. II. 60 plates. (Ernest Benn, Ltd.) £5 5s.

This is the first time that a periodical devoted to Oriental art has been published in England. Twenty-three writers, of various nationalities, are contributors; and the contents are so diverse that everyone concerned with Eastern culture can surely find something satisfying. And the scope is still wider than might be gathered from the title: for it stretches far beyond the confines of Asia, even as far as pagan Ireland and supposed origins in ancient Egypt. Consequently no single reviewer can cope adequately with the whole work.

Things Chinese bulk so hugely in the story of Oriental civilization, and are so often to-day the subject of speculation that perhaps fitly they are given here the fullest share of space. Connoisseurs of porcelain will read with attention a discussion of Sung wares in the sixteenth-century treatise translated by Mr. Arthur Waley and annotated by Mr. R. L. Hobson—a powerful combination. Mr. Waley contributes besides, notes on the personality and aims of Yün Shou-p'ing, whose name is familiar to collectors as that of a famous artist, and also because on flower paintings it appears spuriously no less often than the signature of Liu Sung-nien on figure and landscape. Photographs of a screen painted by Shou-p'ing are reproduced on Plates 1 to 3, and these give a surer clue to the object itself than any description, as Mr. Waley wisely estimates. Here it is appropriate to remark how helpful are biographical data towards appreciating an art governed by standards remote from ours. Thus we may gain insight into the spirit which animated Chinese artists and their cultural environment, and so, when looking at their works, reach an intimacy of contact unattainable elsewise. Less illuminating are descriptive essays by Western critics setting forth their own æsthetic experiences. A new line is taken by Miss Hammond in a most enterprising study about the tunes to which the Chinese customarily recite their classical poems. Seeing that ancient tradition and scholarship of the old school are now languishing in China, let us hope that Miss Hammond will continue at the good work and enrich her collection by adding gramophone records. One wonders whether Mr. Ashton is on the right tack in his short thesis explaining the confrontation of animals in Chinese art. He might have elaborated it with advantage. As it is, he does not advance enough evidence to support his suggestion that certain early examples of confrontation symbolized fecundity, and that a bone carving in the form of two fishes was "a Lupercalian gift of a lover to his betrothed." He continues: "Hence the attitude of the animals, who were often represented embracing." I am not aware that any known pair of these carved bone animals is represented embracing; and a warning should be sounded that opinions conflict as to the genuineness of the supposed amulet type of alleged Yin and Chou bone relics. The chief example on which he bases his theory is a bronze belonging to Mr. C. Rutherston (Plate 10, A), of which neither the date nor provenance is known. To my eyes it is an intensely real presentment of a cock-fight. Mr. Ashton says: "The two cocks, sure and vivid, are probably loving, not fighting, and the ornament is probably amatory in idea." And his surmise that they are "not cocks but fēng-birds" seems still less plausible. The question arises whether this theory of confrontation is

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untrue not only to nature but to Chinese symbolic tradition. All I can say is that I have never recognized two cock birds making love to each other either in life or in art, and that representation of sexual congress is contrary to Chinese custom.

While some of the articles in this volume are unduly short, being little more than notes describing the plates, there is one at least which is unduly long. Dr. Karl With's "Small Chinese Carvings in Steatite" might well have been condensed into a tenth of the space. Whether its main purpose is iconographic or æsthetic cannot be traced, such are the circumlocution, repetition and incoherence displayed. At any rate, the figures about which he writes are poor specimens of their class. And he fails to follow a uniform method of transliteration. For instance, a name is spelt "Lü" and also "Lue" within the course of a few lines, and one finds the words: "King Muh-wang, who visited Hsi-wang mu." Surely it is not too captious to ask that the Chou monarch should be written either "King Mu" or "Mu Wang." There are other errors, e.g. "Huang Lao," described as "the mythical incarnation of Lao tse," whereas it is, of course, a portmanteau expression signifying two persons, the Yellow Emperor and Lao Tzŭ.

There are at least two articles which should be read by everyone taking interest in the history of human progress. One is a very useful summary by Mr. Thomas F. Carter on "The Westward Movement of the Art of Printing," and the other a speculative essay by Dr. Strzygowski who stirs the imagination while he carries his gaze far further than the accustomed horizons. Dr. Strzygowski divides Eurasian art into two main groups, Northern and Southern. Northern culture, he says, was based on perishable wooden architecture, and that is why so few ancient relics remain to testify to a uniform, or closely related, art stretching from China to Ireland. This Northern art was mainly concerned with geometrical patterns until invaded by the Southern art. The latter, to us more familiar, originated in Egypt and culminated in Greece, whence it was carried by way of Rome through Christian channels to Northern Europe and Ireland, and by way of India through Buddhist channels to the Far East.

One hopes that the reception given to the Year Book will justify a continuance of the venture. While expressing this hope, two suggestions for bettering the production may not come amiss. The so-called second "volume" is a portfolio of loose plates, merely labelled with numbers and no more Loose plates are awkward to handle, and soon get dirty, torn or even lost. The extra cost of binding should not unduly narrow the margin of profit when the selling price of the work is five guineas, nor can there be any serious bar to printing a short description at the foot of each plate. Adoption of both suggestions would add greatly to the convenience of readers.

Buddha in der Kunst des Ostens. By WILLIAM COHN. lxiv + 253 pp. + 130 pl. Leipzig (Klinkhardt and Biermann). M.30.

The intricate imagery and tenets of Buddhism are not so familiar to most of us that a writer on Buddhist art can safely confine himself to æsthetics. In order to make the subject intelligible to Western readers, he must give some account of the iconography as well as of the spirit and history of the religion. Dr. Cohn has done so, and he has explained how the inventive powers of artists and craftsmen have been tied down to certain set formulas when representing the central figure of Buddhism, just as in other departments of Eastern art. All that is claimed for this volume is that it shall serve as an introduction to the subject, and it achieves the purpose well. Its most important part is, of course, the fine series of illustrations, admirably reproduced, collected from many different sources and emanating from all the countries where Buddhism has flourished.

A slight misunderstanding is evident in the note explaining a triptych by Sensetsu reproduced on page 249. Dr. Cohn recognizes rightly two of the figures as Han Shan and Shih Tê; but the third is not the historical Buddha. He is Fêng Kan, who often appears in company with the other two. Generally he is depicted as a wild-looking man riding a tiger, but here the presentment resembles that given customarily to Sākyamuni when portrayed as an ascetic. The reason is that in some of the legends Fêng Kan is regarded as an incarnation of the Dhyāni Buddha Amitābha, who is mystically associated with the earthly Sākyamuni. It is an interesting fact that Han Shan and Shih Tê are said to be incarnations of bodhisattvas; the former of Wên-shu (Mañjusrī), the latter of P'u-hsien (Samantabhadra). Tales about the three figures painted by Sensetsu may be traced back to actual persons who were monks living near the beginning of the eighth century at a Buddhist centre in the Chinese province of Chekiang. They are included in Taoist legendry, like many other notables belonging to the sister faith. Countless artists and craftsmen, working in all kinds of mediums, have used the trio as motives, apparently more often in Japan than in the land of their origin.

W. PERCEVAL YETTS.

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The Sienese School in the National Gallery. By EDWARD HUTTON. 43 pp. + 34 pl. (The Medici Society.) 10s. 6d.

Not very long ago the only book containing good and numerous reproductions of the pictures in the National Gallery was the three-volume catalogue by Sir Edward Poynter, a work which to-day is hopelessly out of date. Lately, however, the official unillustrated catalogue has been supplemented by two parts of a series of books of illustrations. These had to be sold at a small price, and the very finest paper and ink could not be used. The Medici Society in issuing the present book, which includes first-class illustrations of all the Sienese pictures in the gallery, together with scholarly notes, has performed a useful service. Each picture is given a page to itself, the notes being printed opposite.

Mr. Hutton discusses in an introduction the modern appreciation of the Sienese school for which he professes the utmost admiration. His introduction might advantageously have been extended, for although it is more in the nature of an advocacy than a judgment, it contains a theory worthy of consideration. The author deplores the attitude of the elder critic to Sienese, as compared with his attitude to Florentine painting, but welcomes a change of tone that has recently occurred. He blames Ruskin and others for failing to realize that the art brought into existence in the days of Giotto was, theoretically at any rate, inferior to the more purely æsthetic system introduced into Siena by Duccio. Mr. Hutton argues that Giotto's aim was " to endow painting with all the solidity, actuality and movement of life," whereas Duccio " found in painting an exquisite decorative splendour, an expressive loveliness of line." Florentine painting thus becomes essentially a representation of life and Sienese essentially an expression of it. Mr. Hutton accounts for this being overlooked by modern critics by reminding us of the fact that Siena had no Vasari and that she was poorly represented by men of letters. Further he considers that the obvious analogy between Florentine, Roman antique and nineteenth-century painting blinded the modern critic to the beauties of an art not derived like Florentine and modern art from Rome, but through Byzantium from the East. Now that Byzantium and the East have been so advantageously and appreciately studied, Mr. Hutton foresees a new interest in the art of Siena. On the whole he makes out a good case for this view, although it is hard to believe that Sienese art as a whole, however pure its principles, will ever make the same impression on the human mind as does Florentine art as a whole. But whether we accept or reject Mr. Hutton's theory, it remains an interesting one and even if that were not so his book of illustrations is delightful and very good value indeed for the published price.

R. R. T.

Giotto. By CARLO CARRÀ. 102 pp. + 192 pl. (Zwemmer.) 25s.

New writing on Giotto must find to-day other justification than new material. Fresh facts concerning the painter's life are very unlikely to come to light; and important additions to the list of his work are improbable. Consequently, an author's claim to consideration has to rest primarily on the skill with which he interprets and reshuffles old material. Signor Carrà hardly survives such a test. A tolerably systematic statement of known facts and existing theories relating to Giotto is marred by poor translation and many misprints; and any title to originality mainly consists in urging that Giotto's greatness springs, not from " imitation of nature," but from " identification with things," and in arguing that none of the paintings at Assisi are likely to be by Giotto. With the first thesis few are likely to quarrel, since it comes simply to a restatement of what has been said by earlier writers, especially when read in the light of Signor Carrà's later comments on Giotto's keen observation of nature and use of its fruits. On Signor Carrà's attributions, however, there is room for more difference of opinion. He rightly puts the Arena chapel paintings in the forefront, as indubitable and comparatively well-preserved work which can be taken as a touchstone of authenticity. But he makes no serious attempt at stylistic analysis; so that when he comes to more disputable works, the ascription or denial is based on little more than an *ipse dixit*. It may be that Signor Carrà has given the results of long and cautious comparison and meditation. But this is not evident; and merely telling the reader that this or that is or is not by Giotto is an unsatisfactory substitute for argument. In the case of the Assisi work, Signor Carrà supports his theory by alleging the painter's failure to establish a sense of space, failure which, he contends, is " the antithesis of the Giotto style, in which the sense of space is the chief characteristic." But even if the failure be admitted, it is merely a comparative one, which would inevitably appear in the early work of a Giotto. The really damning thing would have been for the Assisi paintings to have revealed the same grasp of space composition as those of Florence. Deficiencies in the text, however, are largely excused by the illustrations. The collotype plates are not remarkably good in quality, but they include almost every work of importance ascribed to Giotto, with many well selected details, and so form a convenient corpus for use with more serious commentaries. W. G. C.

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Vermeer van Delft. Edited by BENNO REIFFENBERG. 27 pp. + 46 pl. (Das Bild. Vol. X.) Munich (R. Piper and Co.)

This last addition to a useful series sets an example to more pretentious productions. The text is limited to a short essay on Vermeer's historical position in Dutch art, a bibliography (from which Mr. Lucas's book is omitted), and descriptive and brief critical comments on the plates. These latter give the book its value; and being in good half-tone instead of cheap collotype, are serviceable to consult. They include all the known and certain work of Vermeer, except Lord Iveagh's *Lute Player* (exhibited at Agnew's in 1923), and the *Head of a Young Woman,* now in the possession of Messrs. Knoedler's (the pendant to the Widener *Woman in a Chinese Hat*). In addition, a few disputable works are included, as Sir Joseph Duveen's *Head of a Boy*. It is a pity that more details are not reproduced, as the two given are most instructive as reminders of Vermeer's method of handling paint. Also, reproductions of the various forms of signature would have been useful. Needless to say, the book does not solve, nor aim to solve, any of the problems which surround Vermeer, least of all the problem of where he was educated and the character of his early work. But to those interested in the matter, it gives a standard of comparison, adequate to put out of court most of the productions now running about in the market which claim to be early works. These pretenders appear to fall into two main groups: one with affinities to Drost and to Bol in certain phases, the other connected with painters such as Vrel. Until we discover some indubitable early Vermeer, the best hope of enlightenment concerning him lies in disentangling the artistic personalities of painters such as these related to him: and there is useful spade work to be done here. W. G. C.

Lucas van Leyden. By MAX J. FRIEDLÄNDER. 44 pp. + 82 pl. (Meister der Graphik. Band XIII.) Leipzig (Klinkhardt and Biermann). M.24.

The 44 pages of text accompanying the 104 reproductions of prints on 82 plates contain a detailed and scholarly study of the technique of Lucas van Leyden as engraver, etcher, and designer of woodcuts. The purpose of this analysis is to arrange in chronological order the dated among the undated prints. Needless to say, the work has been carefully and thoroughly done. If here and there slight changes may be suggested by future students, they will not affect the broad results attained and summed up by Dr. Friedländer. His pages do not contain light reading. They involve constant reference to the plates, which is made more difficult than necessary by the order or want of order in which the reproductions are arranged. The purpose of the text being to arrange the engraved work of Lucas in chronological order, one would have expected the prints to have been thus arranged. As it is, one must turn forward and back in a rather troublesome fashion. It is, moreover, a pity that, when it was not possible to reproduce all the engravings of Lucas, many of the commonest are chosen, while the rarest are omitted. Specially missed are the *Adieu* (P. 177), which can only be seen in London and Dresden, and the *Holy Family* (B. 39), a *unicum* in the Albertina. The same criticism may be made of the woodcuts reproduced—the rarest have been omitted. In fact, only nine are chosen. A couple of misprints make reference troublesome in their particular case. The *St. Gerard* (B. 119) is not on Plate 42, but 41, and the *St. Anthony* (B. 116) is not on Plate 41, but 42. The *David in Prayer* (B. 28) is numbered B. 29 on Plate 4, but correctly in text and index. These, of course, are but trifles which do not affect the great value of the work as a whole. M. C.

Abraham Bosse et la Societé Française au Dix-Septième Siecle. Par ANDRÉ BLUM. Preface de GABRIEL HANOTAUX. 226 pp. + 24 pl. Paris (Albert Morancé).

L'Œuvre Gravé d'Abraham Bosse. Presenté par ANDRÉ BLUM. Portfolio containing 94 pp. + 44 pl. (Documents d'Art. L'Œuvre Graphique du XVIIe Siècle publié sous la direction de Pierre Gusman.) Paris (Albert Morancé).

Abraham Bosse's fame among print-lovers has been based chiefly on his technical treatise, the earliest important book on the subject, the *Traicté des manières de graver,* first published in Paris in 1645. Its contemporary popularity is attested by the appearance of German, Dutch, and English versions within seventeen years of its issue, the English translation (1662) being the work of the greatest engraver of the time, William Faithorne. Faithorne was in Paris in 1649-50, owed much in his development to the great French portrait engraver Nanteuil, and no doubt came into personal contact with Abraham Bosse.

M. Blum throws new light on Bosse's technical achievement by the publication of a MS. in the Bibliothèque Nationale, a five years' privilege granted to Abraham Bosse and Charles Delafont in 1637 for the exploitation of a new method of printing in colour on paper, vellum, leather, or silk from engraved or etched copper plates. M. Blum does not record the existence of any impressions, and I am unable to refer to any; but they were possibly of a similar kind to those of Joannes Teyler, who worked at Nymegen and Rome in the latter half of the seventeenth century, and published a very rare volume of colour prints in 1693 (entitled *Verscheyde Sorte van Miniatuur* and *Opus Typochromaticum*). One might expect to find

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examples of Bosse's decorative plates or illustrations to natural history printed in colour, and the student of engraving would do well to be on the look out for such rarities.

It is natural enough that Bosse should not describe a secret process in his treatise on engraving; but the absence of any reference to his discovery, eight years after the letters patent, may perhaps imply that he had found it of little practical use.

One point of general interest that might be noted in regard to two editions of this treatise, is the contrast of Bosse's assumption that the aim of etching should be the imitation of the precision of burin work, with the animadversions of C. N. Cochin the younger in his preface to the edition of 1745, upholding the virtue of a greater freedom of style in etching and emphasizing the important fact that the hard etching-ground still in general use in Bosse's time militated against the flexibility proper of the etcher's art.

But Bosse is a great deal more than a mere exponent of the technical side of his art, and social historians in particular should find M. Blum's two books of great value. As an engraver and etcher Bosse has not the genius of Callot, his senior by ten years, whose method he to some extent followed; nor has his work quite the same variety and interest either to the historian or the artist. Nevertheless, it is still a rich mine of material, particularly for the illustration of contemporary costume and customs. There are several series which specifically illustrate phases of social life; but apart from such series a similar value attaches to his treatment of other subjects, biblical, allegorical, and what not, because of his habitual use of contemporary costume.

It is perhaps surprising to note that Bosse was even more prolific than Callot, his work numbering some 1,454 pieces against Callot's 890. In England we can at least show a rival, of equal interest to the antiquary and historian, in Hollar, who produced the prodigious number of 2,733 plates. M. Blum's catalogue does not supersede that of Duplessis (1859), to which one will still need to refer for much detail. But it has a particular value in presenting the plates as far as possible in chronological order, forming in that respect a most useful supplement to Duplessis. And to the student of these times the many illustrations in each volume will be invaluable. A. M. H.

Daumier. By MICHAEL SADLEIR. vii + 39 pp. + 92 pl. (Halton and Truscott Smith.) £3 3s.

A critical and dispassionate estimate of Daumier as painter and draughtsman is still to seek. He suffers the disadvantage of having been discovered as a forerunner of post-impressionism, and so has become either an article of faith or an object of aversion. Mr. Sadleir throws a crust to the Adversary in admitting the monotony of Daumier's repetition of themes; but in the main, his essay is a *Credo,* written primarily from the standpoint of a literary man. The short biographical sketch is vivid and adequate enough; the critical estimate reveals the limitations of the literary outlook. Emphasis is laid upon Daumier's symbolism, "his power of raising a type into a symbol," his "control of landscape symbolism"—a characteristic judgment of one whose own medium is primarily symbolic; and the distinction introduced in the phrase, "he owes his present dominant position in the world of art rather to his power of design than to his power of imagination," has little meaning in the plastic arts, where design is one of the channels through which imagination finds expression. Due emphasis is laid on Daumier's power of extracting significance and drama from common things. There he is in the line of descent from Chardin, though from him he parts company in his romantic, rebellious temperament, wherein (as Mr. Sadleir justly notes) he is spiritually kin to Michelangelo.

But in the estimate of Daumier's technical achievement there is more to criticize. Here and in other books insufficient distinction has been made between the lithographs and the paintings. In the former medium, Daumier, by long practice, was thoroughly at home, so that his feeling for design, his power to express character and drama, found full and easy expression. But in paint he was less accomplished and happy, and sometimes had to resort to tricks, such as falsifying his lighting, in order to gain unity. Thus he could, as Mr. Sadleir urges, always harmonize background and figure, but not always without violating his own canons of truth. Again, Mr. Sadleir's emphasis on the sculpturesque quality of Daumier needs qualification; for as a designer he more often than not relies upon linear arabesque, and so though he may make his figures solid, he does not always design in space.

The book is well produced, with a useful critical bibliography. The adequate information given as to size, material, and ownership of the originals of the plates is praiseworthy; and makes it the more regrettable that no attempt is made at dating or at arrangement in chronological sequence. W. G. C.

Les Influences Orientales dans la Peinture Toscane. By GUSTAVE SOULIER. 48 pl. Paris (Henri Laurens). 80 frs.

The influence of the East on European art has for some time been occupying the attention of scholars and collectors. Courajod was the first to realize all that Europe owes to the remote

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civilizations of Asia. M. Charles Diehl has put on record many curious facts in his excellent essay, " La Peinture Orientaliste en Italie au Temps de la Renaissance " (*Revue de l'Art Ancien et Moderne,* 1906). And now M. Gustave Soulier gives a general account of the penetration of Eastern influence into Tuscany. As Assistant Director of the French Institute in Florence, the author spent fifteen years in studying his subject. Gifted with great learning and wide experience, he has succeeded in giving a completely new view of the genesis of Florentine art. His remarkable book is as interesting to the artist as to the historian.

The East entered Italy by devious ways. There are still Greco-Oriental sanctuaries in Tuscany, colonies of merchants from Egypt and Syria; the trade in Eastern slaves persisted in Florence till the end of the fifteenth century. Business affairs took many Florentines to the East. A taste for Oriental studies has always existed in Italy, and developed extensively during the fifteenth century; scholars amassed Oriental documents, collectors exotic treasures.

But the East penetrated by still other ways. Byzantine and Saracenic workers came by way of Sicily to the Tuscan workshops. In the twelfth and thirteenth centuries Eastern potters were the initiators of Tuscan ware. *Maestri Graeci,* or artisans from Greece and Asia Minor, assisted with the great mosaics in the Baptistery. Among them were miniaturists whose work was inspired by Persian miniatures. For centuries there were many and continued relations between Florence and the East. M. Soulier has discovered Oriental influences in marquetry, mosaic work, textiles and painting. The carpets, materials, animals, gardens, hunting scenes and picturesque figures of the East, all are to be found. China, Turkestan, Persia, Syria, and Egypt—all the great homes of Oriental civilization contributed directly or indirectly to the enrichment of Florentine painting. The *cassoni* imitate Mohammedan art. In certain miniatures Juno appears in the robes of the Queen of Sheba, with the accessories of Oriental scenes. In their details, as in their general arrangements, the illuminators sought inspiration in the East.

The Tuscans, themselves of Asiatic origin, never quite abandoned the traditions and models of Etruscan art, which had its roots in Mesopotamia. From the high Middle Ages Sassanian art penetrated into Tuscany. Artisans from Syria, Egypt and Asia Minor formed regional schools of painting. Throughout the fourteenth and fifteenth centuries trade relations and the importation of Oriental merchandise supported and renewed these Oriental traditions.

M. Soulier's vast work throws new light, not only on Tuscan art, but forces us to reconsider our ideas of Italy during the Renaissance. He demonstrates that the classics were not its sole inspiration. Greece and Rome clearly supplied the models for sculpture and architecture, but in painting and the minor arts the East was not only the initial, but the most persistent influence up to the beginning of the sixteenth century. Great knowledge, enthusiasm for the subject, and penetrating observation make of this book a standard work on the history of Italian art, as well as on the relations between the East and West. A. DE H.

Museum of Fine Arts, Boston: Catalogue of Greek and Roman Sculpture. By L. D. Caskey. ix + 223 pp. fully illustrated. (Harvard University Press.)

The primary interest of the Boston Museum is Oriental art, which makes it remarkable that it should have brought together so interesting a collection of Greek and Roman sculpture. Twenty years ago the President of the Museum recorded in his report that " a collection of original works of classical art " had been made which served worthily " to illustrate the expression in art of the Hellenic genius." And he went on to say: " The aim of its creators has been to acquire noble works characteristic of all phases of this development. . . . To amass a series of works in marble, bronze, terra-cotta, and precious metals equal to that in our possession has required on the part of the collectors the expenditure of such an amount of time, money, and patience, directed by great knowledge, that it is difficult to believe the happy combination could ever exist or recur." Those responsible were certainly not devoid of reason for self-gratulation.

In his catalogue Mr. Caskey, the Curator of Classical Antiquities, deals with 134 specimens of marble sculpture, some of which are well known. Among them may be noted (1) the colossal head of Zeus, which Mr. Chase, in a book recently reviewed in these columns, speaks of as being " the closest reflection yet discovered of the most famous of the works of Phidias, his gold and ivory Olympian Zeus "; (2) a three-sided relief, a companion piece to the " Ludovisi throne " in the Museo delle Terme in Rome; and (3) the Bartlett Aphrodite, reminiscent of Praxiteles.

Mr. Caskey's catalogue is an excellent bit of work, descriptive and critical, furnishing, too, the necessary information as to provenance, with references to the literature of the subject. The reproductions are all that could be desired, and in every way the volume is so admirably produced that one hopes for a further one dealing with metal and terra-cotta. E. B.

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The Thirteenth Volume of the Walpole Society, 1924-1925. 90 pp. + 37 pl. (Oxford University Press). Issued only to subscribers.

Students of English art will be chiefly attracted in this volume by the publication *in extenso* of collotype reproductions of forty-six drawings contained in a mediæval sketch book in the Pepysian Library, Magdalene College, Cambridge, this being the first occasion on which a book of early English drawings has been published. Many of the drawings are of religious subjects, but some represent human figures in the nature of artists' studies, birds and animals, carried out in a less decorative, more naturalistic manner than is usual. This applies particularly to the bird studies, both the domestic and the wild species being depicted with considerable truth to nature. One feels it would be worth while for a naturalist to attempt the task of naming the creatures in this and other early English works, when it is conceivable that fresh light might be thrown on the fauna of ancient England and on the list of species that were successfully domesticated. It is interesting to be reminded by Dr. M. R. James, who contributes a richly informed paper on the sketch-book, that even in mediæval times the English artist had a strong predilection for studying from life animals and more especially birds. Dr. James recalls in this connexion the Sherborne Missal, and he quotes Mrs. Christie, who is able to show that *Opus Anglicanum* parallels to the sketch book exist.

The rest of the volume is divided between an account by Mr. William T. Whitley of an eighteenth century art chronicler, Sir Henry Bate Dudley; notes by Mr. A. P. Oppé on John White Abbott, of Exeter (1763-1851); and a reconstruction by Mr. Laurence Binyon of the life of one John White, an artist of some ability who accompanied Raleigh to the West and left behind him a book of drawings of native people and animals. The book lay neglected in the British Museum until lately, but the publication of some of the drawings by the Walpole Society should draw the attention to it which it deserves. R. R. T.

Die Miniaturen des Gerokodex: ein Reichenauer Evangelistar des 10 Jahrhunderts. Handschrift 1948 der Landesbibliothek zu Darmstadt. 72 pp. + 38 pl. (10 in col.). Leipzig (Hiersemann).

In a publication of this sort, which is evidently an *éditon de luxe,* we are justified in expecting a good cover. Although this one was specially designed for the book, it is far too thin and extremely ugly. The short introductory note is of no particular merit. Its author obviously did not intend to tell us anything except where the manuscript is (Dresden Museum) and the state, which is not disputed. The most interesting part of the book is the illustration section, showing the similarity between the miniatures in this manuscript and those in similar manuscripts in the Bibliothéque Nationale and in a Hungarian collection. The specimens of lettering reproduced are not of any special interest, as they are common to the majority of manuscripts of that period. The illustrations are good, except that the colouring appears to be somewhat harsh. S. P.

LETTER

L'AMOUR PIQUÉ.

SIR,—The recent tendency to stretch the mantle of Titian over pictures which the older criticism held to be school-pieces, has much to recommend it from the point of view of international commerce in these hard times. But it is surely pushing the tendency to an impolitic extreme, to ascribe to Titian such a picture as *L'Amour Piqué* in the Wallace Collection.* To put the matter briefly. The drawing in this terribly damaged work is not merely faulty: it is ignorant and incompetent. Titian, the greatest draughtsman of the Venetian School in his day, could never have produced or endured anatomies so clumsy and monstrous. Your article actually compares the landscape to that of the *Sacred and Profane Love,* and then goes on to suggest that till some five years after that masterpiece was painted Titian was such a bungler in matters of form that he dare not allow his figures to show their legs!

Had such arguments passed without comment it might have been assumed that they were generally endorsed in England. I write to you with reluctance and in no carping spirit, for once in youth I made a similar mistake over a "Titian," and learned, I hope, something from it. If an alternative attribution be expected from me, I will ask, if it be not more reasonable to ascribe the poor flayed picture to the anonymous following of Palma, as the type of composition and the landscape suggest? The panel bequeathed to the National Gallery by the late Sir Claude Phillips has similar, though less grievous defects of form, and a similar richness of colour. The blues in the Wallace Collection picture do indeed make an exquisite harmony; to which an accident (in the shape of drastic abrasion around the quiver) contributes not a little. But the blue on the mountains has a more decisive look, as if a master had given a few touches with his own brush to what was otherwise a shop product. And if that master were called Palma, we might be nearer the truth.

Yours faithfully,

C. J. HOLMES.

[* Sir Charles Holmes is referring to Mr. Phillip Hendy's article "Titian at Hertford House" in our issue for last May and to the same contributor's letter in our issue for last August, in which he stated that Mr. D. S. MacColl had already expressed the opinion that *L'Amour Piqué* is by Titian and that Mr. Berenson intended publishing it as a Titian.—EDITOR.]

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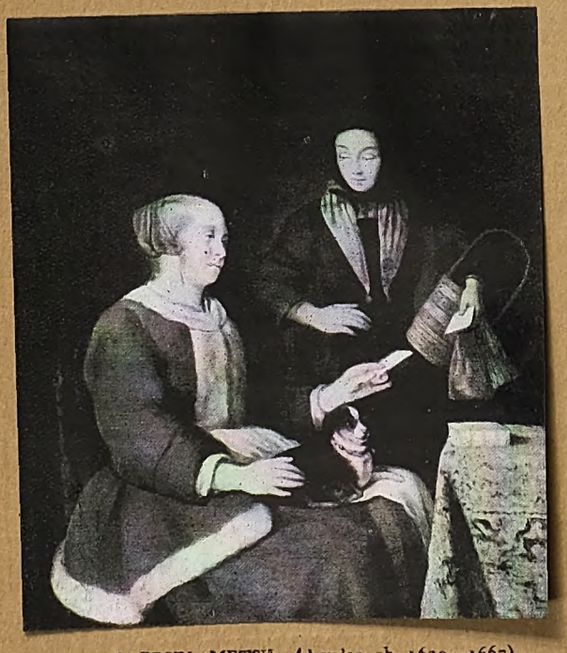

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Study for a portion of *The Adoration of the Magi* (1481), here identified as by Leonardo da Vinci. Silver-point and pen-and-ink; 12.8 cm. by 14.2 cm. (The Hon. A. Holland-Hibbert)

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AN UNPUBLISHED LEONARDO DRAWING

BY EMIL MÖLLER

ON page 3 of the ninth volume of the Vasari Society's publications Sir Sidney Colvin published an allegorical Leonardo drawing of a *Peasant catching an Ermine*. The owner of this very interesting and carefully finished composition, the Hon. A. Holland-Hibbert, has in his collection another much more important drawing [FRONTISPIECE], because it belongs to the preparatory studies of a celebrated picture.

It is on a sheet of 12.8 cm. by 14.2 cm. The upper corners are cut off, but in spite of several damages which have occurred in course of time, all the essential parts are uninjured. The paper is prepared in a rose tone, such as is frequent in Leonardo's earlier drawings. The reddish colour is partly rubbed off except in the channels between the ridges of the paper surface, so that now the original tone of the paper, which has turned brown with age, is visible. The drawing is carried out in silverpoint, reinforced, principally in the outlines, by pen and ink. The hatching is in the artist's well-known left-handed manner. No indications of restoration or retouching are visible. In the lower right corner is a mark P L, the initials of Sir Peter Lely, and a palette with an R, the sign of Jonathan Richardson, earlier owners of the sketch.

The drawing shows a group of two horses close to one another, and on their backs two nude horsemen. Of the figure of the man on the left the upper part is only sketched in silverpoint and is not yet invested with its proper degree of action, and the proportions are not so nicely adjusted as those of the other figure. The features of another version of the head of this man seem to be hidden under the lines of the elevated arm, in silverpoint, of the second rider. The clearly indicated face of the first is raised, looking skywards.

One can make out that the second rider first held with both his hands—the left being near his mouth—a long horn, through which the rider directs a triumphant blast towards the sky. Similar horns occur in two other studies—in the first sketch-composition for *The Adoration of the Magi* (the Gallichon drawing at the Louvre), and in a study from the same picture in the British Museum (Malc. Coll., 1895, 9/15/478).

Leonardo places in the hand of the second soldier a less martial instrument, but one very common in a soldier's life—a " fiasco " of the well-known form covered over with raffia. We see here, as on many other occasions, the artist hesitating between two motives suggested by the memory of his indefatigable observations of life. If he had finished the sketch of the left rider he would probably have shown the latter touching the arm of his fellow, in order to share with his companion-in-arms the contents of the bottle. The horses and riders are in very similar poses, which proves the intention to form a perfectly balanced group.

On the right of the sheet there is to be seen in silverpoint a standing figure, the left leg crossed over the right, the right arm, which alone is visible, lying across the middle of his body, the head inclined and shown in profile looking down. This figure is covered with a woman's garment which pouches over the hip and hangs down from it, and the sleeve is tucked up to the elbow. The figure is no more than just discernible in the photograph. A female figure in this group may appear strange, but we must remember that several figures of women are represented among the soldiers in the Uffizi picture. The head of this woman was drawn at first inclined to the right shoulder and nearly in full face. In this attitude the figure instantly reminds us of the loveliest shape in one of the works of Antonio del Pollajuolo [PLATE II, D], that of the page holding the horse of King Herod meeting St. John the Baptist, as it appears in one of the embroideries now in the Opera del Duomo at Florence. Here we have one of the many and important proofs of relationship between the two artists, the figure in the Leonardo sketch having apparently been inspired by that of Pollajuolo. Leonardo's two horses also greatly resemble Pollajuolo's. Above the standing woman there seems to be slightly indicated a horseman's leg.

This drawing is one of the many intended by Leonardo for the background of *The Adoration of the Magi*, and therefore must be dated about 1481. We find here the same form in the flowing curl on the forehead of the drinking rider, the same horn in his hands, and the same shape and attitude of the horses—the hind legs close together and the hoofs pointing outward—also the same form of the heads and the same folds on the necks. The painting shows the left horse of the Hibbert drawing in the same position, except that the right foreleg is rather further back and the head somewhat less elevated. This horse occupies in the painting the most prominent position in the background, between the two trees of the middle foreground; it turns its head to the jousting-scene, but it bears no rider [PLATE II, C].

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As far as I know, the two excellent Leonardo drawings in the Holland-Hibbert Collection, together with three others—the little sketch of a *Madonna with a Cat,* the property of Mr. Arthur Hungerford-Pollen, London, and the two examples hidden for so many years in Baron Edmond de Rothschild's Paris collection—are the only Leonardo drawings still in private possession. The pedigree of the Holland-Hibbert drawings is most excellent, distinguished as it is by the marks of Sir Peter Lely (1618-80) and Jonathan Richardson (1665-1745). The inheritance of the latter was put up for sale at Coell's in 1746-7. George Hibbert (1757-1837), the great grandfather of the Hon. A. Holland-Hibbert, was a noted collector of drawings, books, and pictures. In 1833 he sold at Christie's a considerable number of drawings from his collection, but the two Leonardos were not included.

A CHINESE STONE LION

BY OSVALD SIRÉN

THE very beautiful and instructive exhibition of Oriental art arranged by M. Charles Vignier in the Chambre Syndicale de la Curiosité et des Beaux-Arts contained a few large and important pieces of Chinese sculpture which till then had remained completely unknown. The most remarkable of these was a statue of a seated lion, which quite recently had been brought to Paris from China by M. C. T. Loo. I am glad to be able to reproduce this statue here, and to add a few remarks as to its relation to some other statues of a similar type previously published, because it seems to me that this lion is by far the finest specimen of the group to which it belongs. It may even be claimed that there is no large stone lion outside China comparable to this in artistic vigour and significance.

The statue is executed in a hard grey limestone and measures about 1.15 metres in height. Typologically it belongs to the same group as the lions reproduced on Plates 189-191 in my book on Chinese Sculpture, though it is quite evident that it is executed by a greater artist than any of the previously known pieces.

The lion is represented, like those mentioned before, seated on its hind legs with raised head and open jaws, but the posture is uncommonly tense and elastic; the bold curve of the broad neck and the enormous head emphasize its air of majestic grandeur. The ornamental conventionalization of the mane and hair at the thighs and shoulders is very energetic. The ornaments on the shoulders are, as a matter of fact, still treated like wings, and not simply as flat curls or flames as in the other specimens, though the wings are less developed here than on the statues at the Liang tombs (cf. Plates 3-10, " Chinese Sculpture "). Following the stylistic indications of the ornaments, and particularly their correspondence with the ornaments on certain stelæ, I have dated the three lions mentioned above (Plates 189-191) about the middle of the sixth century, and on similar grounds I should be inclined to date the present statue a decade or so earlier. It must have been executed shortly after the end of the Northern Wei dynasty (537 A.D.), if not a few years before.

All these lions served originally as guardians at the entrance to important tomb areas; they were placed in pairs before the mounds, as may still be seen at the tumuli of some of the emperors and high officials of the T'ang dynasty. Unfortunately, we have no information as to the locality where these statues originated; but if we may judge by the quality of the stone and the technique, it was probably in the province of Honan. It is also evident that this group of guardian lions, which, no doubt, included more specimens than those known at present, is, as a whole, quite distinct from the larger and more important group of standing lions executed for the tombs of the Liang emperors near Nanking. The statues of these two groups are evidently products of different local schools or traditions, and there is also some difference in time between them; but with all this it should not be denied that they are stylistically related, or, in other words, ramifications from a common root of artistic origin.

This common origin can hardly have existed elsewhere than in Western Asia, or, more strictly speaking, within the boundaries of the Iranian art which formed a continuation of the sculpture of ancient Assyria and Susa. I have pointed out elsewhere that the winged lions of the Liang tombs are offshoots of the same race as the winged beasts which stood at the palaces in Susa and Persepolis, though somewhat wilder and more ferocious than their ancestors, possibly because of the infusion of Scytho-Sarmatian blood. " They are cross-products of ancestries which no doubt have existed both in Iran and Central Asia."

The same is true in a more limited sense of the seated lions from Honan: they are younger descendants of the same stock and also related to the highly energetic animal sculpture which developed under Scytho-Sarmatian influence in Northern China during the three or four first

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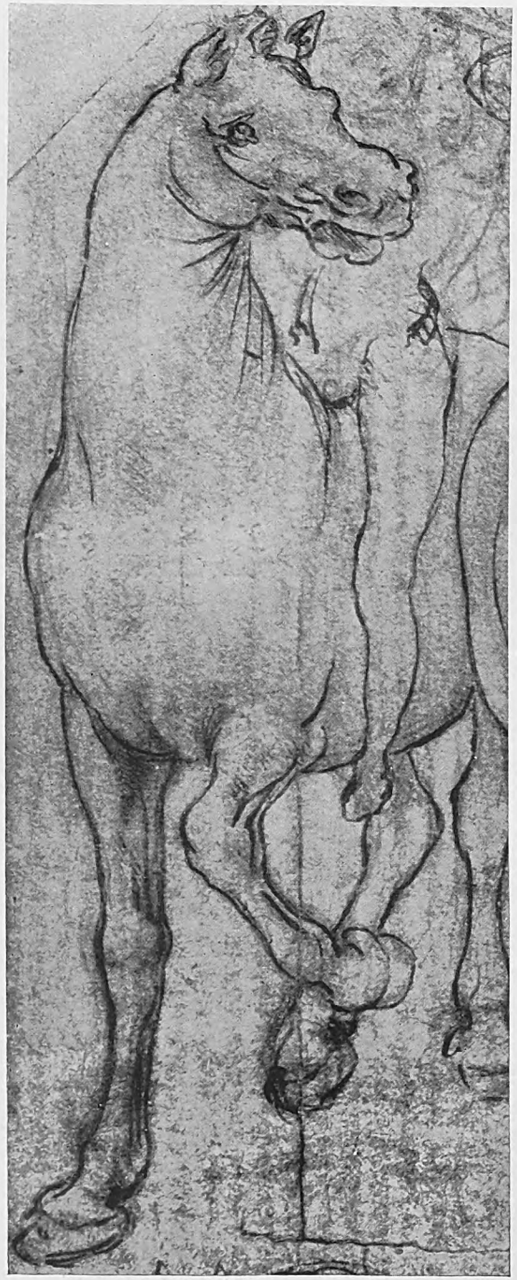
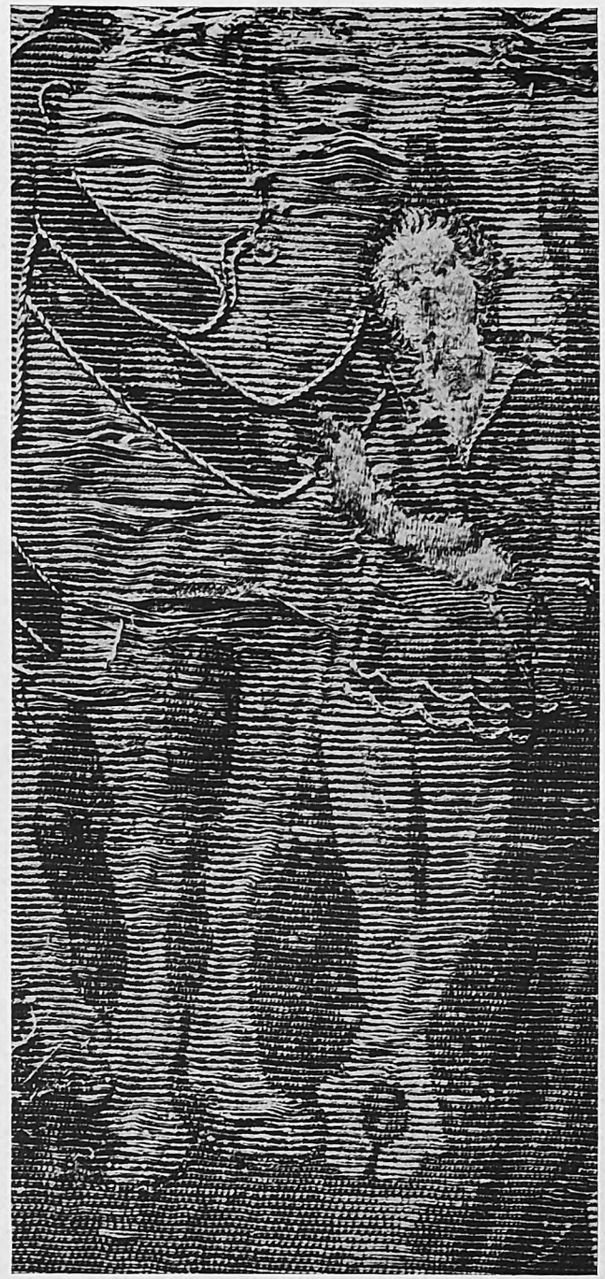


B—Detail (enlarged) from the drawing shown on the Frontispiece

C—Detail from the *Adoration of the Magi,* by Leonardo da Vinci. (Uffizi, Florence)



D—Detail from the tapestry of *Herod meeting St. John the Baptist,* designed by Pollajuolo. (Duomo, Florence)

Plate II. An unpublished Leonardo Drawing

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Lion in grey limestone, height, 1.15 m.; Chinese, about A.D. 537. Two views. (Mr. C. T. Loo, Paris)

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centuries of our era, but more indirectly, only as a second generation. The modifications that they show in comparison with the earlier lions may be due to some influence from Indian art. They may thus stylistically be characterized as a kind of transition product, forming a link between the earlier animal sculptures (of the Han and Liang dynasties), in which the Iranian traditions are predominating, and the later one (of the T'ang dynasty), which, on the whole, are more closely related to Indian art.

PAINTINGS IN THE MARLAY COLLECTION AT CAMBRIDGE

BY W. G. CONSTABLE

IN 1912 the death of Charles Brinsley Marlay brought to the Fitzwilliam Museum the singularly magnificent bequest of all his collections, together with a large sum of money. Included was a considerable number of paintings, many of which now hang in two galleries opened in 1924 and primarily designed to house the bequest. With unusual generosity and foresight, Mr. Marlay had authorized the sale of objects considered below a museum standard, on condition that the proceeds were spent on other works of art with which his name should be associated. After the less worthy had been sold eighty-four pictures remained, and to these eight have so far been added by purchase.

The collection is an interesting witness to the founder's tastes and methods, which were at once eclectic and experimental. Works of fifteenth and sixteenth-century Italy and seventeenth-century Holland are in the majority, but there are examples of Flemish and German primitives, and of various periods in the schools of England, France, and Spain. Great names once figured on many of the frames, though few have survived modern criticism. The interest of the collection lies in its good examples of secondary masters, some of them unfamiliar to English collectors; and in a group of work of negligible æsthetic value, but providing excellent material for the schoolmen among critics. Few of the pictures have pedigrees, and Mr. Marlay left little information as to when and where he obtained them. But a few bills and manuscript notes, and search through sale catalogues, indicate that small Italian dealers and the fringes of certain great English collections were the principal hunting-grounds. Evidently Mr. Marlay backed his own ideas and judgment, and found the excitement of the chase at least as interesting as the quality of the quarry.

Some of the Italian pictures have already been reproduced and discussed by Dr. Sirén in THE BURLINGTON MAGAZINE.[1] With many of his attributions and remarks I am in complete agreement, and those which call for criticism I have considered in a forthcoming catalogue of the pictures. Here I am primarily concerned with the general character and outstanding features of the collection.

[1] Vol. XXXVII (December, 1920), p. 289 *sqq.*

Among early works of the Italian school to which Dr. Sirén does not refer is a *Madonna and Child with SS. Lawrence and John Gualbert,*[2] signed by Francesco d'Antonio and dated 1415 [PLATE I, C]. The dominant influence in the work is that of Lorenzo Monaco; but the type of the Virgin and Child provides a curious parallel to the early work of Masaccio (such as the Virgin and Child at Montemarciano), perhaps due to the influence of Masolino. These facts point to the artist being the Francesco Fiorentino mentioned by Vasari[3] as a pupil of Lorenzo Monaco, and painter of a *Virgin and Child with Saints* on a tabernacle outside Sta. Maria Novella, of which some fragments remain. This and the Fitzwilliam picture are the only known works which can be attributed with certainty to this very mediocre master. More interesting is a prettily designed and daintily handled *Virgin adoring the Child* [PLATE I, B] by the unknown Florentine painter called by Mr. Berenson[4] the Master of the Castello Nativity, from a painting by him in the Royal Villa of Castello, near Florence. The treatment of the forms and the luminous colour justify Mr. Berenson's description of the artist as "descended from Fra Angelico, and standing between Fra Filippo and Baldovinetti." Umbrian influence is also visible, notably that of Piero della Francesca. From Florence also comes a hitherto unrecorded Cassone panel set in a chest of later date, a *Triumph of Aemilius Paulus* [PLATE II, E] dating from the middle of the fifteenth century. The decorative treatment and use of gold, scarlet, and blue relate it to a panel in the Cinughi Collection, Siena,[5] and to certain works of the Master of the Cassoni[6]; but the handling of the figures points to yet a third personality. The view of Rome in the right background shows (from left to right) an aqueduct, Trajan's Column, the Torre della Milizie (?), the Pantheon, the Aracoeli, the Palazzo Senatore, the Colosseum, the Castle of St. Angelo, and an unknown well. This relates the panel to another in the Jarves Collection, Newhaven, which differs in details and the rela-

[2] Of a noble Florentine family. A Benedictine and founder of the Order of Vallis Umbrosa. Died 1073; canonized 1193.
[3] *Ed. Milanesi,* II, 25.
[4] J. G. Johnson Coll. Catalogue, I, p. 17.
[5] Reprod. Schubring, *Cassoni,* Pl. xxxii.
[6] *Ibid.,* Pl. xl and xliii.

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tive position of the buildings, but agrees in giving Ionic capitals to the Pantheon instead of Corinthian. From this, Professor Hulsen holds that both panels are connected with the miniatures decorating a Vergil in the Riccardi Library.[7] Another Cassone panel, *The Story of Cupid and Psyche,* by Jacopo del Sellaio [PLATE II, F], is well known and has been fully described elsewhere.[8] But a pendant which accompanied it through the sales of Cardinal Fesch (1844), Davenport Bromley (1863), and Alexander Barker (1879), had disappeared until recently rediscovered by Dr. Otto Lanz in the collection of Mr. Ernst Proehl, of Amsterdam. By their kindness it is here reproduced [PLATE II, G]. This completes the half-told story of the Fitzwilliam panel, and represents the search of Psyche for Cupid, her servitude under Venus, Cupid's intercession on her behalf with Jupiter, and her marriage with Cupid. Evidently the subject was popular with Jacopo's customers, for there is yet a third version of the subject by him, formerly in the Charles Butler Collection, now in the Boston Museum of Fine Arts [PLATE II, H].[9] This also appeared in the Barker sale of 1879, and so has been confused with the other two panels. It is, however, smaller in size and apparently earlier in date. It tells the same tale as the Fitzwilliam panel, but conforms more closely to the story as told by Apuleius, by omitting the incident of the divine birth of Psyche. It must have possessed a pendant, but I have found no record thereof.

A painting of *St. Julian Hospitaler,* with incidents from his life in the background [PLATE I, D] was exhibited at the Burlington Fine Arts Club in 1910, and was there tentatively given to Bartolommeo della Gatta; though the full modelling, the heavy colour, the affected pose, and the drawing of hands and head are against the attribution. A visit to Arezzo suggested a more probable authorship. In the museum of that city is a number of paintings by Domenico Pecori (*c.* 1480-1527), a native of Arezzo and a follower of Signorelli and Bartolommeo della Gatta, and in these appear the very characteristics which mark the Fitzwilliam picture. In particular the figure of St. Julian should be compared with a full-length St. John the Evangelist.[10]

Among the Venetian pictures is a fine late Cima, *St. Ambrose Enthroned,* with St. John the Baptist and another saint. This is comparable with the *S. Peter with SS. John Baptist and Paul* in the Brera, completed in 1516, and shares with that work resemblances to a drawing of a *Bishop Enthroned with Saints* in the Royal Collection at Windsor. Characteristic of the painter is the central figure, in its dignity combined with rustic vigour, and in the mingled delicacy and force of its handling. The attendant figures, especially the Baptist, are weaker in construction and more finikin in technique, and are either the work of pupils or were much repainted at an early date. Early works of Marco Basaiti are comparatively rare in England, so that a *Virgin and Child with Saints and the donor* has an interest beyond its æsthetic merits. The somewhat opaque, brownish flesh, the hard drawing, and the metallic angularity of the drapery reveal the influence of the Vivarini and date the picture before 1510. Another painter whose early work is unfamiliar here is Jacopo Bassano. *The Journey to Calvary* [PLATE III, J], is one of several versions of the same subject,[11] and in its skilful design and rich, harmonious colour, is worthy of comparison with the fine *Adoration of the Magi* in Edinburgh. Here, as at Edinburgh, the influence of Bonifazio is predominant, and has not yet been supplanted by the taste for realistic genre of later years. Another sixteenth-century Venetian work, *A Young Man in a fur Cloak,* was confidently attributed by a high authority to Domenico Tintoretto, but has been found on examination to be dated 1557 or 1558—four or five years before Domenico was born.

In contrast with the Italians, the Flemish and Dutch call for little remark. There are a few fifteenth and early sixteenth century works of an inconspicuous merit due to design and colour; but their virtues mainly spring from imitation of greater masters whose names they once bore. Some individuality, however, appears in a small *Virgin and Child* of the school of Patinir, which Dr. Friedländer suggests may be by the Master of the Half-lengths; and in an *Adoration of the Kings* by the early sixteenth-century painter whom Dr. Friedländer calls Antwerp Mannerist A[12], who painted an *Adoration* in the Alte Pinacothek, formerly given to Herri Met de Bles. The later pictures include a number of signed works by minor masters, such as a winter scene by the little-known Fleming, Jacob Foucquier (1580/90-1659); a fruit and flower piece by J. D. de Heem; a *Church interior* by Pieter Neefs the elder, dated 1635; a *Still Life with a Lobster* by Joris van Son; a musical piece by J. M.

[7] Hulsen, *Bollettino della Commissione Archeologia, Comunale di Roma,* 1911, Pl. i. Schubring, *op. cit.,* Pl. xlviii. Mr. Richard Offner inclines to attribute the Fitzwilliam panel to the painter of the Vergil.

[8] Exhib. New Gallery, 1893-4, No. 85, as Filippo Lippi; Grafton Galleries, 1911, No. 2. Schubring, *op. cit.,* No. 355, Pl. lxxxiv.

[9] I am indebted to the courtesy of the Director for a photograph of this and for permission to reproduce it.

[10] Reprod. *Rassegna d'Arte,* May, 1915, and in the *Catalogue of the Picture Gallery of Arezzo,* Città di Castello, 1921, Pl. vii.

[11] Cf. Vienna Gallery, No. 319, and No. 108 in a sale at Christie's, June 15, 1923.

[12] *Jahrbuch der Pr. Kunstsammlungen,* 1915, pp. 65 *sqq.*

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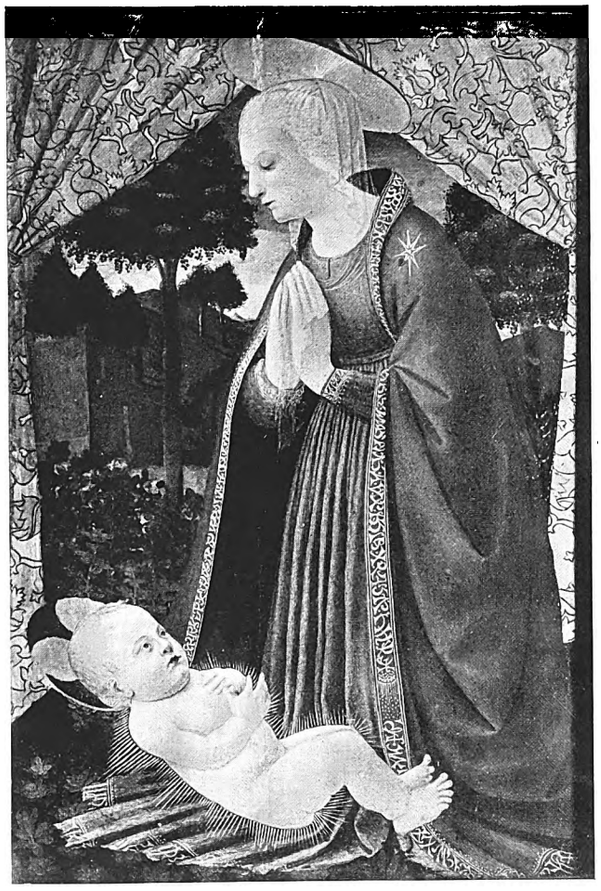
A—St. Anthony Abbot. Catalan School, late fifteenth century. Tempera on panel, 1.52 m. by 0.85 m.



B—Virgin adoring the Child, by the Master of the Castello Nativity. Tempera on panel, 86.4 cm. by 58.4 cm.

C—Virgin and Child with Saints, by Francesco d'Antonio. Tempera on panel. Centre, 1.03 m. by 0.5 m.; sides, 0.91 m. by 0.34 m.

D—St. Julian the Hospitaler, by Domenico Pecori. Canvas, 1.27 m. by 0.69 m.

Plate I. Paintings in the Marlay Collection at Cambridge

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E—Triumph of Æmilius Paulus. Florentine School, *c.* 1450. Panel

F—Cupid and Psyche, by Jacopo del Sellaio. Panel, 58.7 cm. by 179 cm.

G—Cupid and Psyche, by Jacopo del Sellaio. Panel, 59 cm. by 180 cm. (Mr. Ernest Proehl, Amsterdam)

H—Cupid and Psyche, by Jacopo del Sellaio. Panel, 45.4 cm. by 152.4 cm. (Boston Museum of Fine Arts)

Plate II. Paintings in the Marlay Collection at Cambridge

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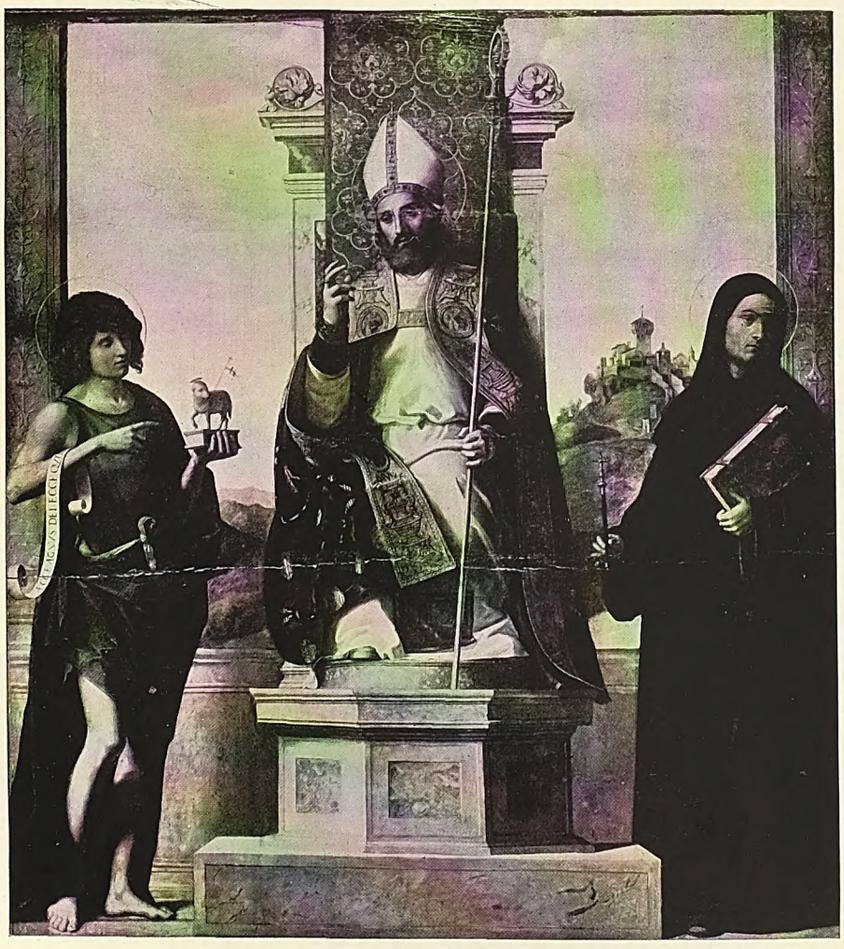
J—The Journey to Calvary, by Jacopo Bassano. Canvas, 83.5 cm. by 120.7 cm.



K—St. Ambrose enthroned with Saints, by Cima da Conegliano. Panel, 1.47 m. by 1.31 m.

L—Adoration of the Shepherds, by Luis Tristran. Canvas, 2.33 m. by 1.15 m.

Plate III. Paintings in the Marlay Collection at Cambridge

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M—Portrait of a Lady, here identified as by George Knapton. Canvas, 61 cm. by 51 cm.

N—Portrait of a Woman, by J. G. Cuyp. Panel, 70.5 cm. by 59.7 cm.

Plate IV. Paintings in the Marlay Collection at Cambridge

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Molenaer, of interest from the instruments it represents; and two flower pieces by Jan van Os. A curiosity is a flower piece by P. T. van Brüssel, in which the original signature appears to have been adapted to read "Van Oss." Dr. Bredius has seen in Cologne a similar picture, with "J. van Huysum" substituted for van Brüssel's name. Sound workmanship, refined conception, and some psychological insight mark the *Portrait of a Woman* by J. G. Cuyp, signed and dated 1635 [PLATE IV, N]; and a group of four signed and dated portraits by Mierevelt do that painter no discredit. Problems of another kind are raised by a small *doelen* piece, which is connected with such work of Govaert Flinck as the large *Shooting Festival* in the Rijksmuseum. The treatment of the hands reflects the influence of Van Dyck, the boy in the right foreground that of Rembrandt, and this has led Mr. Mellaart to suggest Barent Fabritius as possibly the painter, though it other respects it differs from his work. The laborious, somewhat tired handling indicates a copy from, rather than a sketch for, a larger work. Professor Jan Six, whose authority on these *doelen* pieces is unrivalled, inclines to this view. He points out, however, that the painting is not derived from any existing Amsterdam piece, and that every Amsterdam piece painted after 1640 has survived, while the costumes here are *c.* 1650. Neither do the Civic Guard pictures at Hoorn include the original. This may be a lost Dordrecht piece, though the connexion with Rembrandt and Flinck make the presumption unlikely. Consequently both artist and provenance at present remain doubtful.

In contrast to the orthodoxy so far described is the slightly exotic note struck by a small group of Spanish primitives. Only one of these comes from the original bequest, a late fifteenth-century Catalan painting of *St. Anthony Abbot Enthroned* [PLATE I, A]. The little angel musicians perched on the arms of the throne contrast happily with the grim saint, but do not lighten the heavy magnificence of the whole, due to the lavish use of gilded gesso in relief, set against dark grey and rich blue in the draperies. A large Aragonese fifteenth-century altar-piece, conspicuous for its flat patterning and gay colours, has been purchased from the fund acquired by the sale of other works of art. A reproduction and full description by Professor Borenius has already been published in THE BURLINGTON MAGAZINE.[13] Another recent acquisition is a *Journey to Calvary*, signed by Antonio and Diego Sanchez, probably members of a Seville family active in the later fifteenth century.[14] Here Flemish influence is conspicuous, as compared with that of Italy in the two Northern pictures: the head of the executioner who strikes Christ might have been taken direct from Hieronimus Bosch. Chiefly of value as a document is a later painting, an *Adoration of the Shepherds* by Luis Tristan (1586-1640), pupil and imitator of El Greco [PLATE III, L]. This is signed and dated 1620, like the companion picture, an *Adoration of the Kings*, in the Boross Collection, Larchmond, New York. The mingling of an El Greco formula in lighting and design, with sentimentality and realistic detail, form a truly national *olla podrida* without the merits of that admirable dish. The chief interest of the picture is to exemplify the persistence in Spanish painting of a famous design, first used, apparently, by El Greco for an *Adoration* in S. Domingo el Antiguo at Toledo, and adopted later by the young Velazquez,[15] Zurburan, and Murillo.

The few examples of the French school are unimportant, but among English pictures may be noted a version of the well-known portrait of Henry VIII, seen full face and three-quarter length, with a staff in his left hand. There are at least six other variants, one of which bears the date of 1544, which would make the original one of the latest portraits of the King. This original, wherever it may be, has sometimes been ascribed to Luke Hornebolt, though on what grounds has never appeared. An interesting example of how long a misdescription may persist is the *Portrait of a Lady* by Knapton. [PLATE IV, M]. Through a long series of exhibitions, beginning with the National Portrait Exhibition in 1867, this has been described as Lavinia Duchess of Bolton, by Hogarth. Comparison with the indubitable portrait in the Tate Gallery, however, makes it clear that Lavinia had a differently shaped skull, a less fleshy nose and mouth, and no mole on her right cheek. Moreover, the resemblance to Hogarth's workmanship is only superficial. Sir Charles Holmes has pointed out that the drawing of the nose and the eyes is characteristic of Knapton,[16] also the cursive handling of the paint as compared with Hogarth's *taches*. The drapery treatment and the fat pigment are links with Hogarth, but are not without parallel in Knapton.

Finally, the Fitzwilliam may be congratulated upon securing, as additions to the Marlay pictures, four of the Highmore *Illustrations to Pamela*, the rest of which are in the National Gallery and in Melbourne; and Turner's *Trossachs*, said to have been painted for Munro of Novar.

[13] October, 1922.

[14] Reprod. Mayer, *Geschichte der Spanischen Malerei*, 1922, p. 178.

[15] In the picture in the National Gallery (No. 232) now ascribed to him, and formerly given to Zurburan.

[16] Cf. especially the *Earl of Moira* among the portraits of the Dilettanti Society.

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A PERUVIAN TAPESTRY

BY A. F. KENDRICK

THE history of post-conquest Peruvian craftsmanship is in danger of falling between the two stools of ethnography and art. It is true that Mr. Joyce, with the indispensable support of Mr. Louis Clarke, made a tentative incursion beyond the conventional boundary-line so long ago as 1913, but much else has happened since then, and no further steps were taken. In truth, it is time that the barrier between these two departments of activity, already strained at so many points, were removed altogether as an encumbrance.

The nature of the incident of 1913 was this. Mr. Louis Clarke (then, as always, a good friend of the national collections) had recently acquired a tapestry in Cuzco, and had given it to the Ethnographical Department of the British Museum. It had a shield of arms in the middle, on a field covered with animals and birds amid trees and flowering stems. Mermaids playing on harps and guitars were superimposed upon these motives in a formal sequence. The main border contained repetitions of a group consisting of a dignitary with his lady and attendants. In the inner border were masks, floral stems and men with guns aiming at birds. The shape, size (8 ft. by 7 ft. 1 in.), and the disposition of the ornament leaves little room for doubt that the tapestry was intended for use as a table-cover. The colour was as distinctive as the design. The ground was red, with purple middle border and white centre containing the arms. The pattern was in three blues, red, purple, chocolate colour, green, two yellows, white and black.

Mr. Joyce, with the expert help of the donor and Mr. Van de Put, wrote an article for THE BURLINGTON MAGAZINE[1] maintaining that the type of tapestry work, the dyes used, the design of the main border and much of the ornament belonged to the old art of Peru. The arms, though the individual to whom they referred could not be identified, were shown to be Spanish (probably Guipuzcoan or Biscayan). The rest of the design, where not Peruvian, was borrowed from Spain.

There was no need to dwell upon the antecedents on the Peruvian side. Excavations had yielded an abundance of textile-material, which had been classified and placed in chronological sequence from times before the beginning of the Christian era down to the Spanish conquest in the year 1533. Coastal and highland types had been identified. Elements from both sources were found in Mr. Clarke's cover.

[1] Vol. XXIII (June, 1913), p. 146.

It is the task of the present article to demonstrate that a small group of tapestry-weavings showing obvious relationship to one another must also be associated with this table-cover; and, in fact, that the tapestries in question are all Peruvian. They have generally passed as Indo-Portuguese; but a Coptic, or even a German, origin, has been suggested here and there for incomplete examples. It is obvious that they all had the same origin; the only task before us is to show that they and Mr. Clarke's cover were woven in the same locality. The principal link is provided by the specimen illustrated on PLATE I. The fact that the reproduction is in colour will be a great help as we proceed; but first it is necessary to examine the pattern. The Oriental element is obvious. In fact the mythical lion of Chinese art at the top and bottom of the panel can be identified beyond dispute. It is this Chinese element which has hitherto sanctioned the attribution Indo-Portuguese. The term, where used with discrimination, is not unsuitable. It is true that Chinese craftsmen had a large share in such work, but the word "Indies" had a far-reaching geographical application. In fact the whole Asiatic continent was sometimes called India by mediæval writers, and the term India maxima was applied vaguely to a region including Southern China, just as India tertia went down the African coast as far as Zanzibar. Indo-Portuguese is therefore as good a term as any for the hybrid art which grew up in the further East in consequence of the intercourse with the first European sea-traders. But it cannot properly be applied to the art of South America, though we shall now have to admit that South America, too, had its *chinoiserie*. The Spaniards were, of course, the intermediaries. The "Spanish main" was their regular route of approach to the Far East, taking America and the Philippines on the way. South America was the half-way house, and it borrowed Spanish elements from the one side and Chinese from the other.

There is a suggestion of Chinese influence in the great bird in the centre, as well as in some of the large flowers (peonies?) and in various details of the design. Spain contributes the crowned lions, to right and left in the middle, the unicorn near the top, and the two mermaids (one red-skinned and the other white) with their guitars or lutes. The mermaids serve as weighty evidence linking the panel with Mr. Clarke's. They clinch the argument, but they are not essential to it. So far as the pattern is concerned, we see in each case the little furtive

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Tapestry Panel. Peruvian, 17th Century. 1.73 m. by 0.89 m. (Victoria and Albert Museum)

Plate I. A Peruvian Tapestry

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Carpet dated 1705; 2.4 m. by 2 m. Probably Alsatian. (Mme. Malvine Rubner, Zurich)

—A

—B

A—Panel of Peruvian tapestry, 53.3 cm. by 61 cm. *B*—Band from a panel of Peruvian tapestry, 10 cm. by 56 cm. Both 17th Century. (Victoria and Albert Museum)

An unusual Alsatian Carpet

Plate II. A Peruvian Tapestry

animals, the birds with outspread wings, and the characteristic disconnected treatment of the foliage. The texture in each instance is similar —a closely-woven tapestry on fine cotton warps. The colour-scheme is practically identical, the crimson ground, the outlining of the contours (often in white), the little flecks and veinings and mottlings introduced to give diversity to the colouring, and the peculiar tones of purple which are believed to have been derived from a shell-fish of the American seas.

Another panel, in M. Kélékian's collection, carries the matter a step further. In many respects it almost duplicates the South Kensington panel. It has the Chinese lions, the Spanish crowned lions, the unicorn, the collared dogs, the birds swiftly moving forwards arrow-like, and many of the same floral motives. The mermaids are not there, but in addition it has a pelican in her piety and a Chinese animal resembling the lion with hoofs instead of claws —the *lung ma* or dragon-horse. The texture and colours are practically the same.[2]

These are the chief examples of the group. There are a few other pieces which have come to notice from time to time; to save repetition it may be mentioned that all are similar in texture and colours, and all have the crimson ground. Besides M. Kélékian's, another was shown at the great exhibition at Munich in 1910. It belongs to the North-Bohemian Museum at Reichenberg. The pattern is more formal, and it betrays a manufactory settling down to routine. The middle is filled with alternating repetitions of two border-patterns running horizontally. Both consist of white interlacing foliated stems—in one row issuing from a mask and in the other from a central blossom. Each is relieved with animals and birds, in some cases attacked by huntsmen with spears. There is a triple border of interlaced ornament similar to the middle pattern.[3] Several features recall Mr. Louis Clarke's cover, and its association with the group is obvious. Like M. Kélékian's, it is described in the Munich catalogue as Indo-Portuguese, but with the parenthetic note, in this instance, "also claimed to be South American."

Three years ago Mr. Louis Clarke came across a small panel and gave it to the Victoria and Albert Museum [PLATE II, A]. Besides the usual animals, birds and floral motives, it has the insignia of an archbishop—the tasselled hat, mitre, biretta, double cross, pastoral staff and glove. At top and bottom there is a triple formal border. It may have been used to cover the back of a stall in a church, perhaps in Peru.

A few months before this gift was received, Sir William Lawrence had given a band from a larger panel with white floral stems uniting to support female demi-figures and enclosing monkeys and birds. [PLATE II, B]. Monkeys are also to be seen on Mr. Clarke's table-cover.

A few other examples may be referred to briefly. M. Kélékian has a second piece[4] with a floral ornament showing a bias in the direction of Spanish art. This piece recalls another, given by Madame Errera to the Brussels Museum, with a pattern of large blossoms, floral stems and tiny animals and birds, and a border simulating a lace band with scallops turned inwards.[5]

Three others which have appeared on the market during recent years deserve a reference, as they may already have found a place in public collections. One, with a floral pattern, was in a dealer's collection in Paris a couple of years ago. Another, showing *The Temptation in the Garden of Eden*, was on sale in London some time previously. The last was sold by auction at the American Art Galleries in New York in 1924.[6] It had in the middle a shield of arms, recognized by Mr. Van de Put as Spanish—though particulars are not available for closer identification. Around were baskets of flowers, animals and birds. There were four floral borders and an outer border simulating a vandyked lace edging with the points turned inwards.

Rich tones of violet and purple are a noticeable feature of the group. Statements as to the nature of the threads used differ, but it is probable that the warps are always of cotton, and that fine wool is the chief constituent of the weft, with silk and gold thread added in some instances.

The chronology of these stuffs is not an easy problem. While it is unlikely that any (possibly with one or two exceptions) can be earlier than the seventeenth century, it is probable that all those above mentioned are earlier than the eighteenth.

[2] It measures 1.70 m. by 1.60 m. Illustrated (in colours) in G. Migeon, *Collection Kélékian*, Pl. 14; also in Munich, *Meisterwerke Muhammedanischer Kunst*, Pl. 223.

[3] Munich, *Meisterwerke*, Pl. 224. Size, 2.15 m. by 1.90 m.

[4] G. Migeon, *Collection Kélékian*, Pl. 68.

[5] I. Errera, *Catalogue d'Etoffes*, Brussels, 1907, No. 362.

[6] Benguiat sale, April 10, 1924, lot 633. Size, 7 ft. 7 in. square.

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AN UNUSUAL ALSATIAN CARPET

BY MALVINE RUBNER

IN 1918 I noticed when in the collection of Dr. Angst, formerly Director of the Swiss National Museum, a carpet dated 1705, measuring 2.4 m. by 2 m., having a technique till then unknown to me. Against a white background is a pattern composed of exotic flowers and fruit, peacocks in blue and yellow, small birds and golden brown squirrels sitting in the most natural postures among the branches. The centre, set against an indigo background, is occupied by a medallion with the Lamb of God and the initials of the maker of the carpet, H. C. W., i.e., Heinrich Christof Wagner. Under the medallion is a shield with the coat of arms of the King of France, six golden lilies on a royal blue ground. Both sides of the shield are flanked by lions in russet brown holding a blue lily in their paws.

This middle part of the carpet is surrounded by an inscription of the canticle of the Passion :

O LAMB GODES UNSCULTIG AM STAMEN DES CREIDZ GESCHLACHT ALZEID GEFUNTEN GEDULDIG WIEWOL DU WAHREST VERACHT ALE SIND HAST DV GEDRAGEN SONST MIESTEN MIR VERZAGEN ERBARM DICH UNSER O JESU GIB UNS DEN FRITEN O JESU AMEN

At the end of this is the full signature and date of the master, H. Christof Wagner, 1705. Around the inscription a flower border completes the happy design.

Mr. Angst, the former English Consul-General in Zürich and Founder of the Swiss National Museum, was not learned in art history but was well known as a shrewd collector. When questioned about the origin of the carpet he answered that it was made by the guards of Strasbourg Cathedral, who knitted such carpets as gifts for the church or for other holy purposes. The carpet was so intriguing as an unusual expression of religious sentiment and as a good example of clever craftsmanship that I contrived to acquire it, but though I went through many books on textiles, I found nowhere any trace of such knitted carpets. Two years later I was asked for a photograph of my carpet, and in September, 1923, I received to my agreeable surprise a copy of an excellent study by Mr. Haug, the Director of Strasbourg Museum; " Sur quelques tapisseries alsaciennes du XVIII siècle (Extrait du compte rendu des musées de la ville de Strasbourg) ", in which he explains in a most interesting manner the origin of this Alsatian industry. He knew of only five such Alsatian knitted carpets still extant, of which the example here published is, according to Mr. Haug, the most beautiful, the oldest and the best preserved. The two specimens in the Colmar Museum are later. Another smaller one dates from 1756, and the Strasbourg example is dated 1777.

It is to the credit of Mr. Haug that he discovered, after prolonged research, that the knitters belonging to a special knitters' corporation, called at that time " Baretlimacher " and " Hosenstricker," were the actual makers of these carpets. According to a family tradition the maker of the carpet dated 1756, Johann Friedrich Simon, worked on the roof of the Cathedral of Strasbourg where he carried out the duties of sentry, from which no doubt originated the information given me by Dr. Angst about his carpet. Dr. Angst may have heard from the descendants of the Simon family the legend about the knitters working on the roof of the cathedral and connected it naturally enough with his carpet.

After the discovery of the origin and of the manufacturers of these knitted carpets published by Mr. Haug, another Museum Director, Mr. Masner of Breslau, identified some German knitted tablecloths, of which three belonging to the Breslau Museum and one to the Schlossmuseum, Berlin, are the most interesting specimens. Mr. Masner mentions the carpet here published among others in his study " Aus Schlesiens Vorzeit in Bild und Schrift, Band VIII " (Breslau), but does not altogether agree with Mr. Haug about the native town of the maker. Mr. Haug favours the town of Beblenheim in the Protestant Duchy of Montbéliard, whereas Mr. Masner favours some town in Alsatia.

DRAWINGS BY PAUL VERONESE

BY DETLEV BARON VON HADELN

SOME years ago Dr. Borenius directed public attention to a series of drawings by Veronese through an article in THE BURLINGTON MAGAZINE[1]—a series which, up to that time, seems to have been insufficiently examined. The works under consideration are pen drawings sketchily treated with wash, the aim of which was to record or fix tentative ideas of composition. It is clear that these drawings, of a marked experimental nature, give one a very intimate glimpse into the methods of work employed by Veronese; and an examination of

[1] Vol. XXXVIII (February, 1921), p. 54-5.

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A—Study for the *Marriage at Cana,* in the Dresden Gallery. 20.6 cm. by 17.3 cm. (Kupferstichkabinett, Berlin)

B—Studies for the *Adoration of the Magi* in the National Gallery. (Teyler Museum, Haarlem)

C—Study for a *Sorrowing Madonna.* 14.1 cm. by 12.9 cm. (British Museum)

D—Study for the *Visitation* in the possession of the Earl of Powis. 31 cm. by 21 cm. (Heer Franz Koenig, Haarlem)

Plate I. Some Drawings by Veronese

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E—Study for the *Coronation of the Virgin* in the Accademia, Venice. 30.7 cm. by 20.9 cm. (Christ Church Library, Oxford)

F—Study of a Madonna and putti. 26.7 cm. by 20 cm. (Herr Otto Böhler, Munich)

Plate II. Some Drawings by Veronese

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them is essential to a full understanding of the master's work. It will be advantageous to augment those drawings by any others of which we know. Such sketch designs as stand in direct relationship to well-known paintings by Veronese will naturally be of particular interest. First and foremost amongst these should be mentioned a fragmentary design for the *Marriage in Cana*[2] [PLATE I, A]; this being one of the four famous paintings carried out by Veronese for the Cuccina family, and at present hanging in the Dresden Art Gallery. An examination of the style and general treatment of these four works determines the date of their origin as that of the latter end of the decade 1550-60, hence an approximate date for the drawing can also be fixed. The design in question does not represent the composition in its entirety, but the main group of the marriage company, in the midst of which our Lord is seated at a round table.

Veronese indicates three sketchy variants in this drawing; and these embrace individual figures which appear in the completed design for the painting. As an example may be noted the form of the server of wine, who, glass in hand, stands behind one of the seated guests, the latter turning his head towards him from his position in the chair. Other figures in this design have, however, been eliminated in the course of its development—witness the disappearance of the kneeling and standing figures of the middle foreground. Doubtless this was done in order more directly to draw the eye to the figure of Christ.

Another design by Veronese worthy of a more minute description is the one in the Teyler Museum in Haarlem [PLATE I, B]. In this case we are concerned with studies for the chief figures in the painting of the *Adoration of the Kings,* carried out in 1573 for S. Silvestro, Venice, and to-day hanging in the National Gallery. The fact that this painting is not the unaided work of the master need not here be a serious consideration, as the designs for the composition, including the drawing in Haarlem, are absolutely authentic. The same can be said for the chalk study of the second king in the possession of M. Emile Wauters, Paris.[3]

The material peculiarity of the Haarlem drawing exists in the fact of the employment of blue paper and of white chalk for the emphasis of high lights; this being in direct contrast to the white paper and bistre shading used in the other studies of this group.

The sketch design for a *Coronation of the Virgin* [PLATE II, E] is to be found in the Library of Christ Church College, Oxford.[4] The main subject, viz., the group of God the Father and Christ crowning the Virgin and the kneeling angel holding the cloak, appears again in an altar painting by Veronese for the Ognisanti Church, subsequently removed to the Accademia, Venice. In this case the correspondence between drawing and painting is so exact, even down to the detail of numerous lesser saints, that the Oxford study may be definitely considered as the sketch design for the altarpiece in Venice. This work is in the manner of the master's latest productions; hence the Oxford drawing will have been created in the 'eighties.

The coronation group is repeated on the reverse side of the paper; below this is a study of an angel of the Annunciation and some figures composed in a spandrel. It is obvious that these studies are for an organ decoration. Another drawing worthy of notice is one sold at Sotheby's about two years ago, and acquired by Heer Franz Koenig of Haarlem [PLATE I, D]. This contains, in addition to several small sketches, a study for a *Visitation of the Virgin*[5] employed in a painting of this subject. This work, formerly in S. Giacomo at Murano, is now in the possession of the Earl of Powis, whose famous ancestor, Lord Clive, acquired it. On the reverse side of Heer Koenig's drawing are several studies of angels and other figures, two of which, to judge by the superscription in Veronese's own handwriting, are the Virtues, Faith and Charity. The front of the drawing displays the words " Io Carlo," not however in Veronese's handwriting; possibly it may be in that of his son Carletto, though this does not affect the authenticity of the sketch, which exhibits all the stylistic characteristics of the master's own methods. Furthermore, we know that he used the first sheet of paper that came to his hand, frequently already drawn or written on, including even letters he had received.[6]

In addition to these, mention should be made of studies whose attribution is emphasized by their obvious relationship to known works of Veronese. These works cannot, however, be related at the present time to the painter's very considerable output. The British Museum

[2] Berlin. Privately owned, temporarily loaned to the Print Room. Size, 20.6 by 17.3 cm.

[3] Reproduced by Frederick Lees in " The Art of the Great Masters." London, 1913. P. 55.

[4] K. 18. 30.7 cm. by 20.9 cm.

[5] 31 cm. by 21 cm.

[6] Note the case of designs for a *Judith* and for other compositions in the collection of M. E. Wauters, of Paris (reproduced by Lees, A.C., p. 52). Incidentally, I must here differ from Dr. Borenius, who relates this drawing to the *Judith* in the Palazzo Rosso at Genoa. In my opinion, there is an insufficient correspondence between drawing and painting. Moreover, stylistically considered, the painting is a relatively early work, whereas the letter on which the study is drawn bears the date September 18, 1582, i.e., comparatively late.

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possesses a small drawing [PLATE I, c][7] of a Sorrowing Madonna holding the Child, full of vivacious movement, in her arm; two saints sit at her feet. The collection of Mr. A. P. Oppé contains a drawing[8] of several graceful nudes, which was probably executed at the time of the frescoes in the Villa Barbaro at Maser, i.e., about 1560. One of the most delightful of this series is in the possession of Herr Otto Böhler in Munich [PLATE II, F]. This drawing[9] portrays a Madonna seated upon a cloud and surrounded by saints and groups of hovering putti; further sketches for the latter are also to be seen on the reverse.

This is probably a sketch design for the upper part of a large altarpiece; the lower part may have contained a martyrdom of some saint. Such at all events is suggested by the deflected palm leaves in the hands of the hovering putti. Moreover, we have knowledge of several altarpieces by Veronese in which a martyrdom, as above suggested, is portrayed in the lower half of the canvas and whose upper portion is filled by a scene of Heavenly Glory—note the pictures in S. Giorgio at Verona, S. Giustina at Padua and S. Giuliano at Rimini.

[7] 14.1 cm. by 12.9 cm.
[8] 30.4 cm. by 20 cm.
[9] 26.7 cm. by 20 cm.

PAINTED NEOLITHIC POTTERY IN SĪSTĀN
DISCOVERED BY SIR AUREL STEIN
BY FRED H. ANDREWS

NEXT to certain stone implements pottery is perhaps the least perishable of ethnographical records. Well-made and thoroughly burnt clay or stone ware retains its original character of form and its moulded or incised ornament for an incredible period, and even painted pattern survives almost unaltered under conditions which would completely efface such evidence in any other material. The delicate skin marking impressed on the wet clay by the potter's fingers remains, in many examples, clear and sharp after thousands of years. This quality of permanence often gives to pottery a more recent appearance than is due to it. Patterns, too, used in the decoration of pottery are very persistent and may be found in use throughout periods of many centuries, the same patterns being sometimes painted and sometimes incised. Similar patterns of a simple and elementary kind could conceivably originate spontaneously among peoples widely separated both geographically and by time, who have a common knowledge of the potter's craft, and this would apply more particularly to incised patterns, a method of treatment invited by the character of the material.

Painting, however, is on a higher level and connotes a more specialized advance. With the knowledge of vitrifiable pigments and the ability to apply them in lines and masses the inventive faculty directed towards design would be stimulated to produce greater varieties of pattern. As pattern becomes more complicated the occurrence of similar combinations of form and treatment in widely separated localities suggests a connexion between the peoples of such places, explainable either by migration of the potters or by the interchange of ideas.

The painted pottery fragments here discussed for the first time were discovered by Sir Aurel Stein at ancient sites of Sīstān, a district of South-Eastern Persia, at the close of the third Central-Asian expedition (1913-16) carried out under the orders of H.M. Indian Government.[1] They have been examined by me in the course of the work entrusted to me in connexion with the descriptive lists of finds from that expedition. These ceramic remains furnish an important link in the steadily growing chain of evidence in favour of a very widespread common culture of the Neolithic age.

The sites which have yielded these ceramic remains in great abundance and the peculiar conditions which account for their survival on the surface are fully described in *Innermost Asia*, Sir Aurel Stein's detailed report on the expedition, now passing through the Oxford University Press.[2] Here it will suffice to state that the layers of hard débris containing these painted potsherds, together with great quantities of undecorated ware, always cover the tops of the very numerous erosion terraces to be found on the desert ground which an ancient branch of the Helmand river, now dry, had once watered to the south of the present cultivated area of Sīstān. These terraces rise island-like above the bare plain of alluvial clay to twenty feet or more. They are due to the erosive action of the winds which sweep across the terminal basin of the Helmand river for a considerable portion of the year, and which have scoured this ground ever since moisture and vegetation have deserted it. While thus the soil wherever unoccupied has been excavated by the wind, the ground protected by the hard débris of ancient

[1] A selection of this pottery, forming part of the collection discovered, may be seen at present in case II in the temporary exhibition of the "Stein Collection" in the Ceramic Gallery of the British Museum.

[2] For a summary description of these sites, see Sir Aurel Stein's preliminary account of "A Third Journey of Exploration in Central Asia," in *Geographical Journal*, XLVIII (1916), pp. 221 *seq.*; also Map, *ibid.*, Fig. 30.

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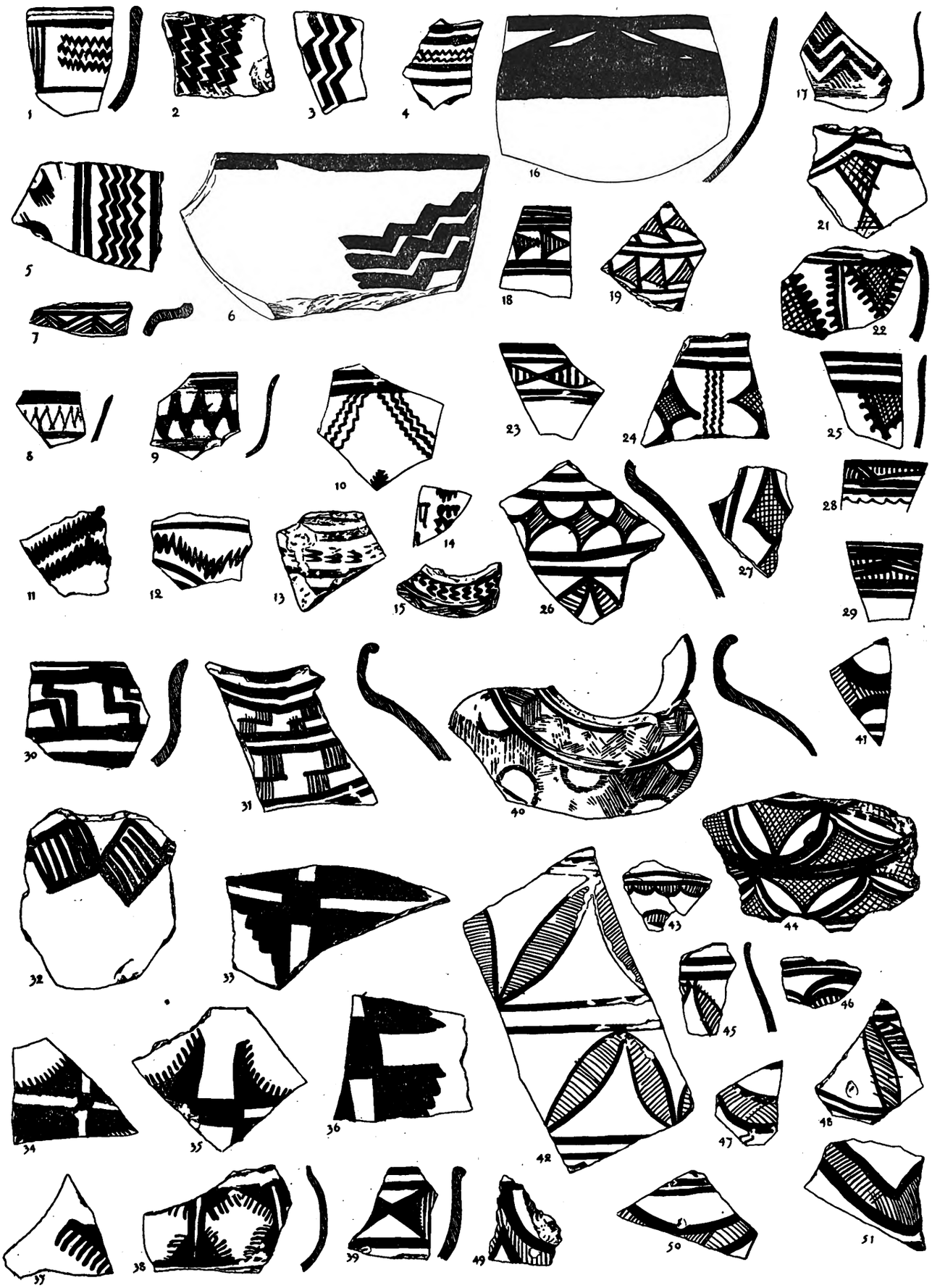

Painted Neolithic Pottery in Sīstān discovered by Sir Aurel Stein. Drawn by Fred H. Andrews. Scale approximately 2/5

Plate I. Painted Neolithic Pottery in Sīstān

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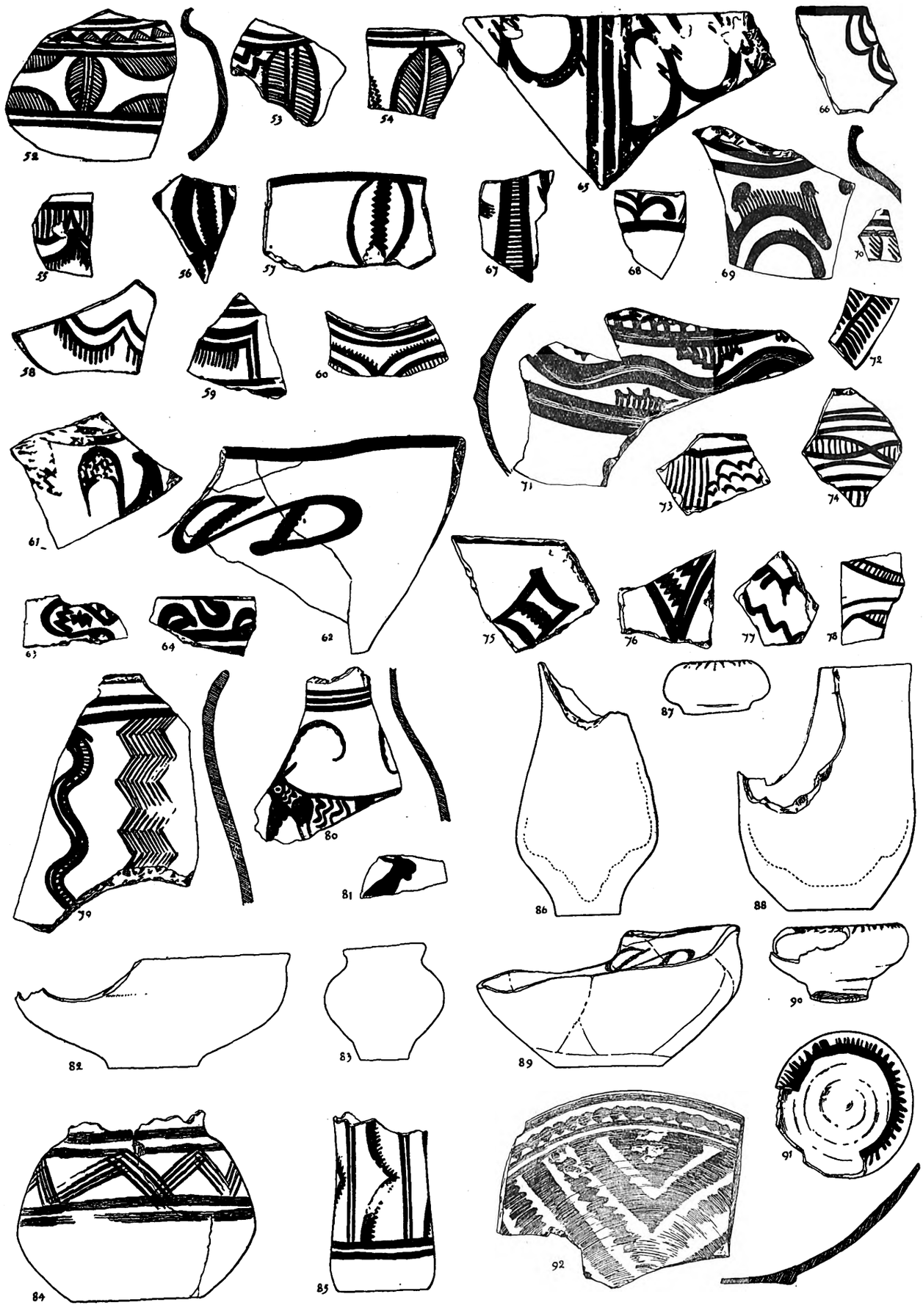

Painted Neolithic Pottery in Sīstān discovered by Sir Aurel Stein. Drawn by Fred H. Andrews. Scale approximately 2/5, except No. 89, of which the scale is approximately 1/6

Plate II. Painted Neolithic Pottery in Sīstān

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settlements has retained a higher level. The pottery contained in this débris was found associated with stone implements mainly of Neolithic type, but in places included also relics of a Chalcolithic period.

In the accompanying PLATES I and II, published with the kind permission of the Honourable the High Commissioner for India, there are reproduced, on a small scale,[3] exact drawings taken from some of these Sīstān fragments and representative of all the principal groups of pattern. In the limited space here available it is possible to offer only brief observations concerning them.[4]

Most of the fragments are of a buff colour or vary in tone from a pale greenish colour to a dark greenish grey according to the nature of the firing and the condition of the thin slip which seems to have been wiped over the surface of the majority. A second type of body is reddish, ranging from pale terra-cotta to a rich red and sometimes to a dark grey. A third type is of much finer texture than the other two, almost like porcelain in its density and freedom from impurity; its colour is a definite grey colour, from dove to almost black. In this type there are some pieces of very thin and delicate craftsmanship. An extremely thin grey slip is wiped over the surface of some to form a ground for the black painted patterns.

All three varieties are wheel-made, and there are no examples of handles or spouts nor any indication that these existed. A curious treatment of the surface of some pieces of the third type is a very faint and fine ripple suggesting "engine-turning." This was found also on some examples discovered by Pumpelly at Anau, near the north-eastern extremity of Persia. It was probably not intentional, but is interesting as showing a similar technique in both places. Technically, it is a defect due to a slight involuntary vibration of the scraping tool while the vessel was revolving on the wheel during the smoothing and polishing process. It occurs on the pieces numbered 16 and 92 and on others, but could not be shown in these line drawings.[5]

An interesting matter for investigation is that of the means by which the paint was applied. To any one accustomed to use a brush the crispness of touch, especially in drawing the zigzag lines seen in Figs. 1 to 6, will suggest that a tool differing from the modern hair or bristle pencil must have been employed. In Fig. 2 the zig-zags appear to have been made by a series of short strokes of a broad-pointed reed. The thick and thin strokes of Fig. 3 and the scrabbled lines of Figs. 11 and 12 have also a definite pen quality. The practical difficulty of feeding the pen point with the rich flow of pigment needed to produce such bold lines as those of Fig. 6 may have been overcome by adding to the pen a feeder of some fibrous or cloth-like material or by covering the actual chisel edge of the pen with it. The Indian dyer, when block-printing a heavy pattern, uses a method akin to this to carry the necessary body of dye on his block.

The painted patterns, all in black or dark brown, are grouped on the plates as follows:

I *Straight line* patterns 1 to 39. These include zigzags 1 to 15, 17, 79, and 84; triangles 16, 18 to 22, 25, 28, and 29. It will be noticed that when small repeating triangles are used the three sides of each triangle are free, not having any side "engaged" or coinciding with the border lines. The fringed sides of the large triangles and the vertical line in Figs. 22 and 25 seem to form a local peculiarity. Square and lozenge shapes are shown in Figs. 23, 24, 26, 31 to 39. The broken zigzag of 13 to 15 gives the suggestion of flying birds or bats, and is found on a Tripolje pot in the British Museum. 33 to 39 are variations of a very distinctive pattern formed by greatly extending the sides of a square and filling in the external angles, finishing the open side by fringeing or scalloping. Fig. 38 makes a pattern by a new combination of the external angles, and 39 is a variation. Figs. 39 and 73 are examples of the "triglyph" arrangement frequently found in Neolithic pottery.

II *Curved line* patterns 40 to 78 and 85. The simplest is the repeating semi-circle on a variously hatched ground as in Figs. 40 and 41. Fig. 44 shows large interlocking semi-circles forming leaf-shaped spaces between their opposing arcs and having a cross-hatched ground. This shows the genesis of the "willow leaf" pattern of Figs. 42, 45, and 48, with the "leaf" hatched and the ground plain. The "broad leaf" shown in Figs. 52 to 54 probably derives from interlacing circles. The full leaf is always vertical and the half-leaf horizontal. Festoons, usually fringed or hatched, are shown in Figs. 49 to 51, 58 to 60. S-shaped curves are seen in Figs. 61, 62, and 89. Each limb of the S is crossed by a scrabbled line, and in 61 the space thus enclosed is cross-hatched; 63 and 64 seem to be variations of the same idea. The few examples of freely-growing scrolls seen in Figs. 65 and 69 are very bold and stylized, and frequently exhibit a pair of short strokes at junctions of lines, suggesting the rootlets of climbing ivy and recalling the cinctures used in similar positions in mediæval ornament. Fig. 69 shows a fringe on the upper side of the outer curve. Other examples of fringes are Figs. 70 and 72. Fig. 71 shows a very boldly drawn wavy leaf with raised mid-rib flowing round the vessel in regular undulations, and the zone containing the leaf marked by a similar raised rib.

III *Animal forms* are present only in the three examples shown in Figs. 79 to 81. Fig. 79 has an excellently rendered wriggling snake or eel placed vertically on the side of the vessel. Fig. 80 gives a free drawing of an ibex with horns probably confronting, while the head is in profile—a familiar convention in early art. This piece is of a finer texture of terra-cotta than any of the other fragments, and is perhaps an importation. Fig. 81 represents the head and neck of a goat in silhouette.

Various typical forms of vessels are shown in Figs. 82 to 92. Figs. 90 and 91 are elevation and plan of the same object.

Available space does not permit of detailed comparison with the pottery of other ancient

[3] All the specimens, with the exception of Fig. 89, are about 2/5ths actual size; 89 is to a scale of approximately 1/6th.

[4] A fuller account will be found in notes and descriptive lists contributed by the writer to Sir Aurel Stein's *Innermost Asia*, which furnishes also plates reproducing typical specimens.

[5] The extreme delicacy of the markings could be reproduced only by half-tone or a similar process capable of exact rendering of light and shade.

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sites nor with the very interesting survivals in the decoration of the pottery of Tripolje and elsewhere. This must be left for another occasion, and in the meantime the accompanying drawings must speak for themselves. Great care has been taken in making the drawings represent faithfully the quality of line and the rapid freedom of execution in the originals.

PAINTED NEOLITHIC POTTERY IN CHINA

BY W. PERCEVAL YETTS

THE origin of the Chinese is a subject that has exercised the ingenuity of many Western writers. So long ago as 1654 the Jesuit Athanase Kircher traced it to Egypt; from time to time after him others found pretexts for elaborating the theme; and at the present day some argue a cultural, if not a racial, descent from that ancestry. Among other theories of migration the best known is Terrien de Lacouperie's. He invented the Bak Sing tribes, who came, he supposed, from Babylonia and brought with them Chaldeo-Elamite civilization some 4,000 years ago. In 1913 the Rev. C. J. Ball published a volume to show relationship between Chinese and Sumerian script. The truth is that most of the numerous and laborious theses claiming foreign origins are not based on sound foundations. Fancied resemblances and derivations—epigraphic, linguistic, mythological, etc.—are found, as knowledge grows, to be fallacious. Beyond doubt the surest clues to the mystery lie buried in the soil of China. A start in scientific excavation has been made during the last few years under the supervision of Dr. J. G. Andersson, the Swedish mining adviser to the Chinese Government. Five publications[1] have appeared giving preliminary reports on Dr. Andersson's discoveries. Though incomplete, they contain matter of surprising significance.

Some of Dr. Andersson's announcements add to what was known before; for instance, the presence in China of Stone Age implements and prototypes of the Bronze Age in pottery and stone. The news which comes as a revelation is that at several sites in China he has found pottery resembling a neolithic type spread over far separated parts of Eurasia. It is made of carefully prepared clay (probably quaternary loess clay), mixed with fine sand, and it lacks lime. The usual colour is ruddy, due apparently to high firing and an iron oxide content, and the shades vary from light brick colour to dark purple and brown. The natural colour of the clay is pearly grey, and the ware retains that colour when it has not been highly fired. A few yellowish-white sherds have been found; and the occurrence of a thick white slip is frequent, generally as a ground for the designs, which are painted in black (or dark brown) and red, and afterwards burnt. With several doubtful exceptions, the pottery is wheel-made. The associated objects are of neolithic type and no metal is among them.

To make a thorough comparison between this newly-found ware and neolithic remains in other lands would need the taking into account of technique, material, form and decoration. Limitations of space compel a narrowing of the issue, and I propose to treat mainly of the decoration. The other features are set forth in the five publications cited. All that can be included here on the important subject of form is an illustration (Fig. 1) reproduced from the first of these works. It shows some of the more common shapes as well as several decorative motives.

A brief presentment of the decoration may be given by pictorial means better than by written descriptions. Accordingly, I have made semi-diagrammatic drawings of some characteristic motives. (Fig. 2.) Those on the left hand are taken from the published illustrations of pot-sherds found by Dr. Andersson, and besides them on the right are similar designs decorating neolithic pottery dug up in other countries. To the parallels drawn from the works of Dr. Andersson and Dr. Arne I have ventured to add a few which struck me as apposite. References to nearly all the books consulted are contained in Dr. Arne's treatise. Explanation is needed concerning the labels of provenance written against these drawings. The Chinese examples come from the province of Honan. Yang Shao is near the Yellow River, some 45 miles north-west of the capital of the province. Chin Wang Chai and Chih Kou Chai are also near the river, but about 100 miles east of Yang Shao. All are within the territory of ancient China. Anau is near Askhabad, 300 miles east of the Caspian; Susa is in South Persia and about 100 miles west of it lies Tepe Mussian; the Zhob Valley is in Baluchistan; Tripolje is in South-west

[1] *An Early Chinese Culture*, by J. G. Andersson. Reprint from *Bulletin of the Geological Survey of China*, No. 5. Peking, 1923. 68 pp. + 17 pl. + 46 pp. in Chinese.
The Cave-deposit at Sha Kuo T'un in Fengtien, by J. G. Andersson. *Palæontologia Sinica*, Series D, Vol. I, Fasc. I. Peking, 1923. 43 pp. + 12 pl. + 24 pp. in Chinese.
Arkeologiska studier i Kina, by J. G. Andersson. Article in *Ymer*. Stockholm, 1923. Pp. 189-247, 33 figs.
Arkeolokiska fynd i provinsen Kansu, by J. G. Andersson. Article in *Ymer*. Stockholm, 1924. Pp. 24-35, 9 figs.
Painted Stone Age Pottery from the Province of Honan, China, by T. J. Arne. *Palæontologia Sinica*, Series D, Vol. I, Fasc. 2. Peking, 1925. 40 pp. + 13 pl.

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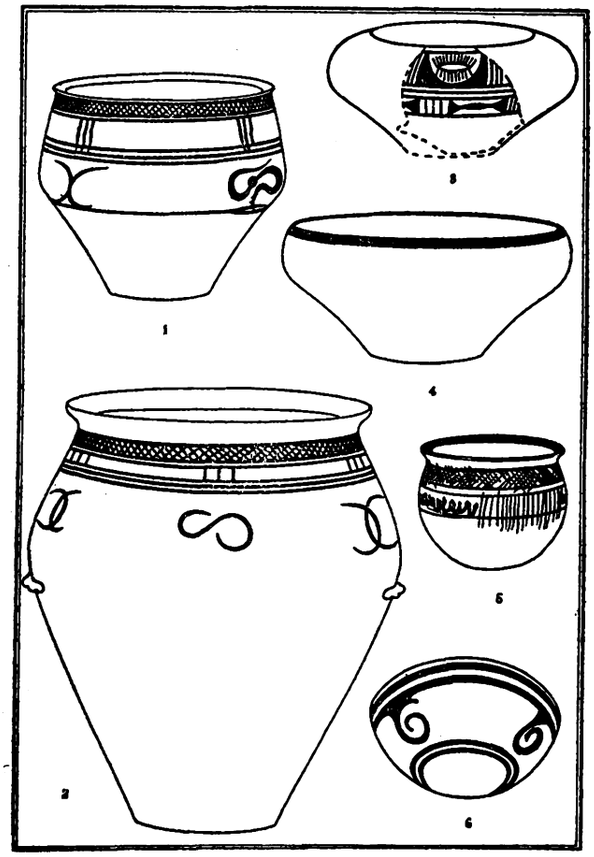

FIG. 1.

1. Reconstruction from two fragments. Provenance not specified. Black painting upon red polished surface. Inner surface of vessel grey. 3-6 mm. thick.
2. Reconstruction from many fragments. From Chin Wang Chai. Colour same as No. 1. 5 mm. thick.
3. Reconstruction from one fragment. From Chin Wang Chai. Colour same as Nos. 1 and 2. Decoration painted in black and red upon encircling band of white slip.
4. Reconstruction from one fragment. Provenance not specified. Burnt red all through. Black line. Distinct wheel-work. 5-7 mm. thick.
5. Complete vessel. From Chin Wang Chai. Reddish-yellow all through. Design and inner side of rim painted in red. 3-4 mm. thick.
6. Nearly complete vessel. From Chin Wang Chai. Dark grey. Painting in red. Outside surface polished. 3-5 mm. thick.

Russia, and Petreny is in Bessarabia. Other designs similar to those found in China may be seen among Mr. Andrews's drawings illustrating the accompanying article on pottery discovered in Sīstān by Sir Aurel Stein. Nos. 18 to 23, 26, 39, 42, 44, 53, 54, and 57 are specially noteworthy.

Are the points of likeness between these widely distributed relics of neolithic pottery too close to be fortuitous? They seem so; but decision would be premature before further reports have been received from China and fuller comparisons drawn. Many ethnical and chronological data may be forthcoming from the mass of associated human bones, which await scientific

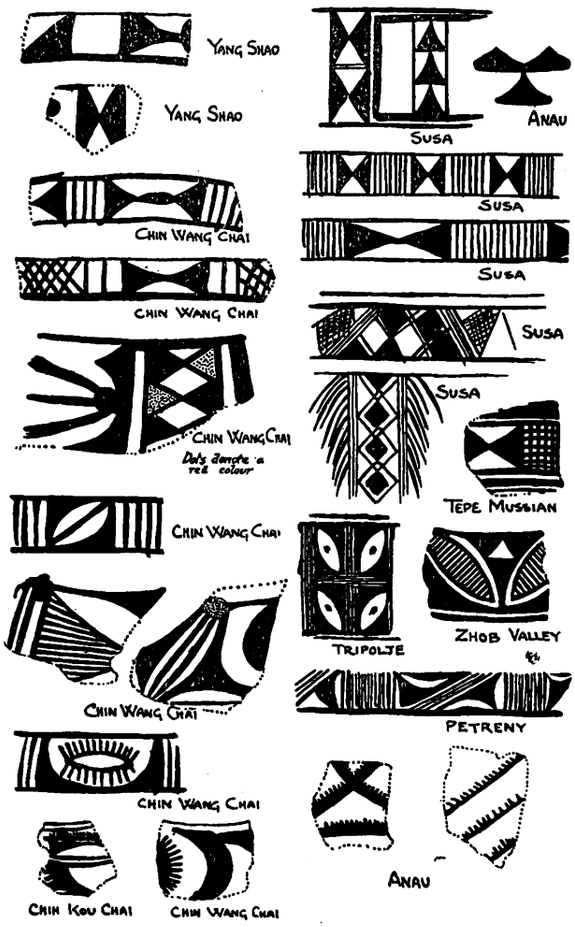

FIG. 2.

investigation, and from the discoveries in the province of Kansu not yet fully described. Dr. Andersson has published two examples (Fig. 3) of conventionalized bird designs combined with bands of symmetric pattern painted on pottery found at Chên-fan on the Kansu-Mongolian border, nearly 60 miles north-east of Liang-chou Fu. These are of extraordinary importance, since they correspond exactly in style to the decoration of a numerous class of the Susa pottery. Some may argue that the geometric designs compared in Fig. 2 were evolved independently; but there can scarcely be room for doubt concerning a common origin for the bird figures found at Chên-fan and Susa. However, these Chên-fan specimens cannot be claimed as truly neolithic. Probably they belong to a transition period between the Stone and the Bronze, because simple copper or bronze objects as well as characteristic neolithic relics are associated with them. Pottery decorated with the continuous meander and figures of men and four-legged animals has also been reported from Kansu, though details have not yet been published.

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While seeking to date these painted wares from China, an important fact to bear in mind is that no vestige of script has come to light in the excavations. The inscribed bones dug up in 1899 at the site of a Yin capital are assigned to that dynasty by experts, and the characters cut on them have reached a stage of development which suggests that the art of writing had been practised for several centuries earlier. If we accept about 1800 B.C. as the beginning of the Shang (later called Yin) dynasty, a guess may be hazarded that script-less remains may go back more than two millennia B.C. The similar pottery found in the Near East is variously assigned to periods within the very wide range of 4000 to 1500 B.C.

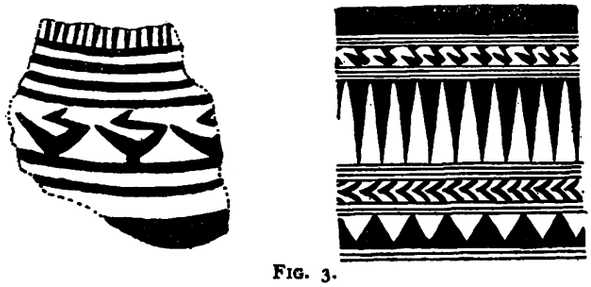

FIG. 3.

Dr. Andersson's pioneer discoveries indicate that the Chinese had origins, cultural or racial or perhaps both, in a land to the west of China. The remains found by him are those of a settled agricultural people who probably were the actual forefathers of the race. Scope for excavation in China is vast, and, as Dr. Andersson says, perhaps before long in China the spade of the archæologist will give reality to the earliest legends, as has happened in Mycenæ, Troy and Crete.

The writer is indebted to Lady Penson for help in reading Dr. Anderson's two articles in *Ymer*.

AN UNPUBLISHED VELAZQUEZ

BY AUGUST L. MAYER

THE early works of Velazquez recovered in recent years, together with his other known paintings, have brought the problem of the "Caravaggismo" in Seville before the scholar. There is no doubt that Ribera's work had a great influence on the young Sevillan painters who began to paint in about 1616-1618, but it must be admitted that we know of no signed pictures by Ribera before 1616, and that the pictures by him, which were sent soon after that by the Viceroy Osuna to Andalusia, were accompanied by other Italian works. It is true that no pictures by Caravaggio have been recorded in Spain, but though the tendency at the end of the sixteenth and beginning of the seventeenth century in that country, in Valencia, where Ribalta worked, as well as in Castille (with Tristan and Mayno) and in Seville, was towards a national style rather in the Caravaggiesque manner, there must have been some knowledge of Caravaggio's art in Spain.

This problem is raised again in studying the picture reproduced, which we regard as a genuine Velazquez of the master's early period. It represents *St. Matthew* and belongs apparently to a series of apostles. A few years ago I discovered in the collection of Don Leopoldo Gil, of Barcelona, a truly monumental half-length figure of St. Paul[1], and I am glad to say that my attribution of it was unanimously accepted. Through that work my friend Roberto Longhi found another apostle picture of the same style in Orleans museum. As Sig. Longhi has not yet publishd his discovery, I will not give further details. It was absolutely clear that the two apostles, *St. Paul* and *St. Thomas,* must belong to a series. Now Mr. Hugh Blaker acquired a few months ago in a London sale the picture we here reproduce. In a sense this painting is not unknown. It has been reproduced in the catalogue of the Spanish Exhibition in the Royal Academy, London, 1920-21, though not as a painting included in the exhibition, but as an advertisement of The Eldar Gallery, where the picture was attributed to Ribalta. Its size (29½ in. x 24½ in., 76 x 63 cm.) is a little less than that of the two others, a few centimetres seeming to have been cut off. But not only is the style the same, but there is the same kind of inscription in the upper left-hand corner.

This *St. Matthew* shows all the power of the modelling and the masterly draughtsmanship of the young Velazquez. There are the characteristic brownish-yellow flesh tints, the deep black shadows, there is above all the unmistakable nobility, which has a certain similarity of the noble feeling, which the genuine works of Caravaggio reveal as heritage from the North Italian Cinquecento Art.

St. Matthew is represented in his occupation before his divine vocation. But although that is a genre subject, the picture is far from being a genre painting. It is the great art of Velazquez to transform the most common occupation in a very representative and noble one. Like all other works of the master it shows his inimitable simplicity and sincerity.

[1] Cf. *Zeitschrift für bildende Kunst,* XXXII, p. 35, and the author's book on Velazquez (Propylaen Verlag), Abb. 8.

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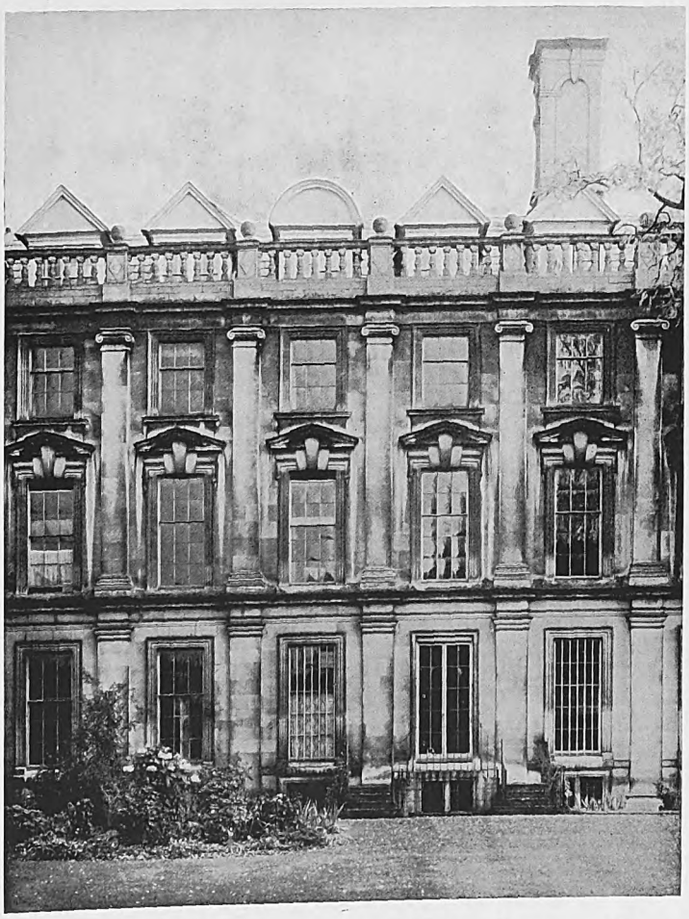
A—Detail of North Range, Clare College, Cambridge. Designed 1682

B—Porch leading to Butteries at foot of Tower behind North Range, Clare College



C—Detail of River Front, West Range, Clare College, 1704-5

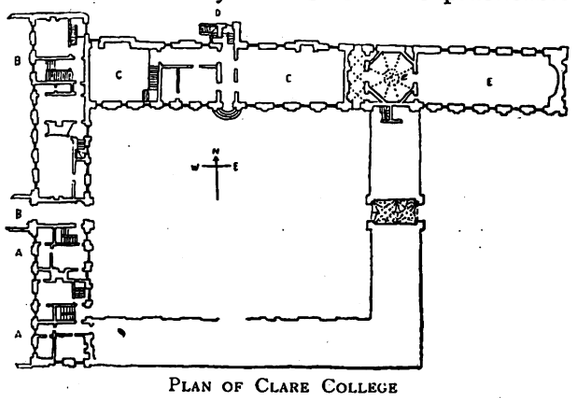
D—East Front of Gateway in West Range of Clare College. After 1705

Plate I. Robert Grumbold and the Architecture of the Renaissance in Cambridge

ROBERT GRUMBOLD AND THE ARCHITECTURE OF THE RENAISSANCE IN CAMBRIDGE—I

BY GEOFFREY WEBB

ROBERT GRUMBOLD (1638/9-1720) came of a family of masons from Raundes, in Northamptonshire, a place well known for its quarries. A member of this family, Thomas Grumbold, had practised his trade in Cambridge during the first half of the seventeenth century and died in 1657. He gave the design for Clare Bridge, and together with other members of his family was employed as a working mason about the earlier rebuilding of that college. His name also occurs in the accounts of St. John's and King's Colleges. Robert Grumbold himself does not appear till 1669, when the work on the West Range of Clare was seriously taken in hand, but from that date to his death in 1720 we have a sufficient number of works of varying importance recorded as for different University bodies to make practicable



PLAN OF CLARE COLLEGE

A A. First part of West Range to be built.
B B. Completion of West Range.
C C. Hall, butteries, etc., North Range.
D. Tower and Porch.
E. Chapel.

a fairly complete estimate of his career. The only biographical data other than these building records are his tombstone on the exterior wall of St. Botolph's Church and the fact that he had a house and yard in Trumpington Street, the site of which is now occupied by the forecourt of St. Catharine's College. The interest of his career lies in the fact that it is sufficiently well documented to show in some detail the genesis of the architect, in the modern sense, from the mason on the one hand and the scholar on the other. Grumbold himself becomes more and more a builder-architect as time goes on—a man, that is, who, while prepared to undertake small repairing and alteration and bits of stone-carving, not to speak of making a profit out of supplying materials and labour and so forth, yet is also, on occasion, employed to design and carry out buildings of considerable importance. We also see him in direct relation to the scholar-architect in Sir Christopher Wren at the building of Trinity College Library.

The rebuilding of Clare College is the work that shows his many phases most clearly, and it is perhaps the best documented of all Cambridge building operations before modern times. Prior to 1669 the two sides of the court to the east and south had been completed as we now see them, together with the bridge mentioned above—all this before the Civil War—and in 1662 the inner wall of the West Range was built to a height of 10 ft.; but this would seem to be only the brickwork, for there is no indication of payment for stone in the accounts:

> Item to Parker the bricklayer for his work on the East Side wall of the West building being 7 poles and a half in length and 10 feet high. . . .

(See Plan reproduced herewith.)

Clare is built throughout of brick faced with stone, and this is of great importance in attempting to assess Robert Grumbold's share in the design of the river front. In 1669, however, a beginning was made in earnest. The first entries are as follows:

> 1669. Disbursements upon the building account in the year 1669 for the carrying on the West building. April the 19th we began to cleare the foundation 1669.
>
> In ps. April the 24th paid to Jackson for his journey hitherto to surveigh the building, by consent £1 0 0
>
> Item May the 15th 1669 paid to Robt. Grumbold the freemason and Bradwell his partner and the sawyers £4 12 0

After this there are regular entries of payments to Grumbold up to

> Nov. 29th 1669 Grumbold nis 27th and last bill £3 9 8
> Given him to drink £0 1 6

and including

> Paid to Grumbold a 5th bill, one workman added £2 13 0

—which is of interest as a hint of the capacity in which he was employed. There are also two entries recording payments to John and George Jackson at a regular weekly rate of £1 for four and six weeks respectively. These entries do not make it clear who designed the building, a matter of considerable interest, as the work at this time fixed the lines of the whole design of the river front, one of the finest pieces of architecture in Cambridge. Willis and Clark[1] leave the question open: "Grumbold, or Grumball, had therefore taken John Westley's place as builder; but there is still no mention of the person who made the design, unless Mr. Jackson, the 'surveyor,' be supposed to have performed that office, such being the name that

[1] Willis and Clark, "Architectural History of the University of Cambridge." Probably the most thorough and exhaustive work of its kind ever produced.

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architects bore in those days." The suggestion depending on the word "surveyor" needs amplification, I think. In the first place, though it is impossible to be certain, there seems a probability that the Jackson called in to survey may be identical with either John or George Jackson, who received £1 a week by agreement, or, at any rate, a member of the same family or business. There was a George Jackson with whom Pembroke College made a contract for the brickwork of their chapel in 1663. The sum paid the Jacksons (£1 a week) is the same as that received by Grumbold himself to survey the building of the North Range a few years later; and again, at the building of Trinity Library Grumbold received £1 1s. a week for superintending the work, in addition to any other profit he was making out of the works in his capacity of builder in the commercial sense. Indeed, £1 a week seems to have been the recognized retaining fee for overseeing a work of importance. Another point is that the £1 given to Jackson for surveying compares very poorly with the £2 3s. which Grumbold received for surveying at the outset of the St. Catharine's College rebuilding, or with the £2 for making his design of the North Range at Clare. Again, in view of the detailed nature of the Clare accounts, which makes it improbable that any design would go unmentioned if design there was, we are led to the conclusion that while the chief man on the works was probably Jackson the bricklayer, with Grumbold merely confined to the stonework, the actual design of the river front, as, indeed, of the whole of the earlier building at Clare, was a loose co-operation between Jackson, Grumbold, and the College authorities. Such a collaboration is interesting in regard to the Renaissance conception of a façade as something almost independent in design of the structure itself, though, of course, in this case the intercolumniation of the pilasters must have been dictated by the man who arranged the internal structure of the building. There is nothing here, however, to suggest any special variations from building by rule of thumb which would require the hypothesis of one master mind. It is perhaps needless to add a further warning that suggestions based on such juxtapositions of names and comparisons of wages make no allowance for mistakes in the account books or variations in the methods of reckoning them, and therefore should be treated with the greatest circumspection.

It will be convenient here to take the rest of the Clare building out of its chronological sequence. Apart from small jobs, a door here, a window there, some of them connected with the alterations to the end of the South Range to make it fit the new-style river front of the West Range, there is nothing of importance in Grumbold's work at Clare until 1682, when the following entries occur:

Robt. Grumbold received for drawing a design for the building £2 10 0

and later the entry referred to above:

Grumbold for surveying at £1 a week by agreement.

These refer to the North Range [PLATE I, A], containing the hall and butteries, the combination room, kitchen and library. These are in a different manner to the rest of the court, and the influence of Wren's river front of Trinity College Library is marked in the recessing of the windows in great square panels, the dominant feature of both designs. Here Grumbold has blossomed into a complete architect, in a sense that none existed for the earlier building. The nature of the work undertaken, with its requirements of an almost monumental character, must be borne in mind, for it is obvious that a state suite, such as a college hall and combination room, call for a unity of conception beyond that required for a range of chambers such as we have seen built in an apparently haphazard way. The north—i.e., exterior—side of this hall range retains the brickwork exposed, with only stone dressings to the windows, etc. Here are several charming passages, notably the tower containing the staircase to the gallery and combination room, and at its foot the little porch with steps and columns [PLATE I, B]. This tower bears a curious relation to the similar staircase tower built 1674-5 at St. Catharine's College. Both towers serve a similar purpose, and both are adorned with windows of a similar design. The contrast comes in the disposition of these elements. The Clare tower has an almost "Gothic" quaintness, with its bare wall space above the porch finishing in an oval window poked up under the roof, so that the eaves have to be curved over like the thatching of a cottage. At St. Catharine's, where the tower is a prominent feature jutting out into the little Bull Court, Grumbold's work puts on its company manners and the square and oval windows are disposed in accordance with the classical symmetry of the day; indeed, the oval window is a blind, its function is a purely ornamental one and has regard to external symmetry only in the true Renaissance spirit. Returning to Clare, where the tower is hidden away at the side of the building over against Trinity Hall and rarely to be seen, it is perhaps not going too far to suggest that Grumbold has indulged a natural taste for quaintness and conceits, which was the characteristic of the Tudor and Jacobean builders from whom he was descended, and with whom he was still at one in this when he got a chance, for all the influence of Wren and his Classicism. It is interesting to recall in this connexion the staircase tower at the back of the Town Hall at Abingdon, a building by another of Wren's

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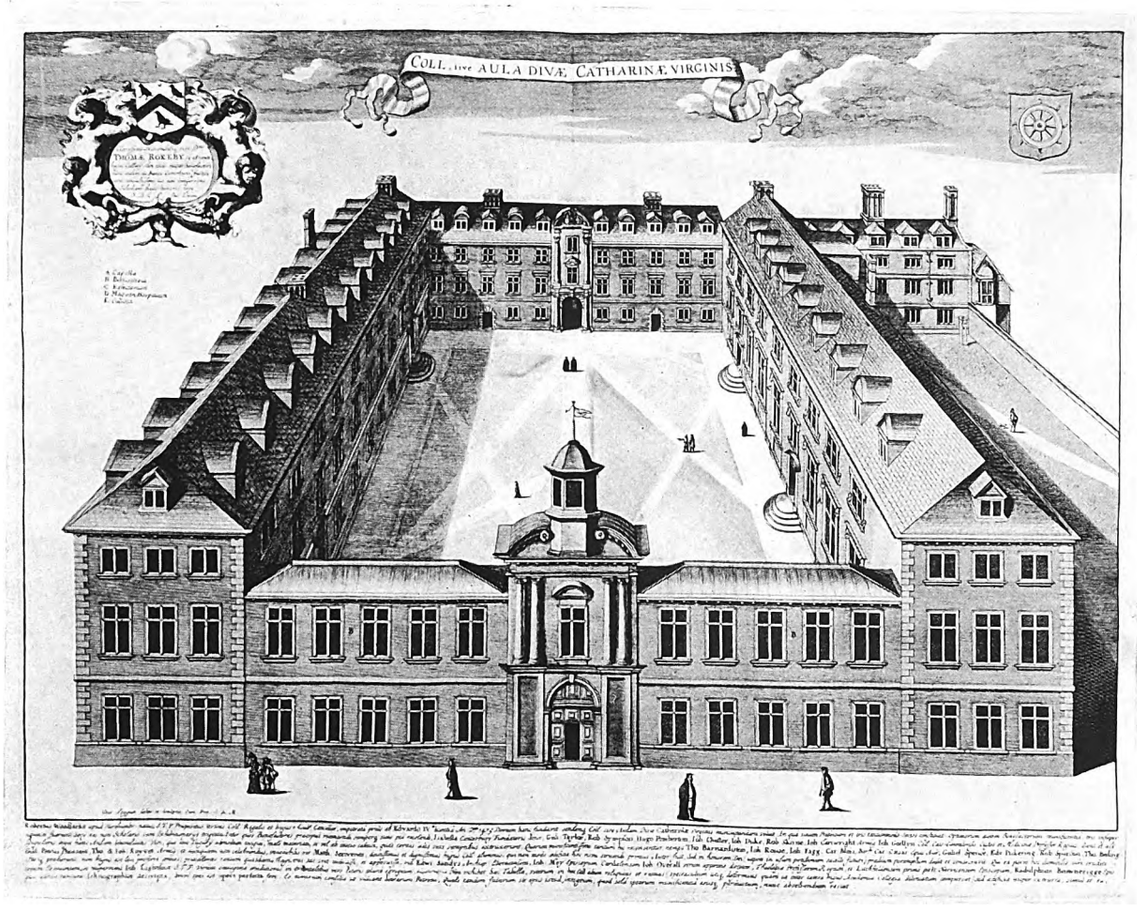

E—St. Catharine's College, Cambridge, from the engraving by Loggan. The front was conjectural. 1688

F—Chapel of St. Catharine's College, completed 1704

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men, William Kempster, a Cotswold builder, who was employed on St. Paul's and the entrance gate of Christ Church College, Oxford.

The North Range of Clare was some time in getting started. From its inception in 1682 things went on slowly, as this entry shows:

> In the yeare 1683 with these above written expenses we laid the foundations of the walls of the Hall and Butterys and brought them within three or four courses of bricks as high as the freestone is first laid; and so covered them with haire and earth secure from frosts. And we had a good stock of freestone and new bricks (for the old materials were all first spent in the foundations) reddy for work when we found ourselves able to goe on which was in 1685 and 1686. . . .

This delay is not without significance, for meanwhile Grumbold was being employed to carry out Wren's designs for Trinity College, begun 1676; and we find him going up to London to consult Wren, once in 1676, twice in 1680, three times in 1683. I have gone into these details the more fully, for I am convinced that this intercourse with Wren had the profoundest effect upon Grumbold's later work. Quite apart from the direct borrowings such as we have noticed above, and will find again in the chapel of St. Catharine's College [PLATE II, F], there is a chastening noticeable in all the later examples which must be attributed, in my opinion, at least as much to the discipline of working under a great architect as to the effect of age upon the young mason's inclination to sacrifice design to a display of his craft.

Grumbold's last work at Clare, the Master's lodge and gateway which complete the West Range and river front, being to some extent conditioned by earlier work both of his own and his predecessors, shows this change very clearly. In 1705-6, when sixty-seven years old, he was called in to complete the West Range, on which he had worked as a man of thirty. PLATE I, C, shows the new work a reproduction of the old; but the centre features, the gateway both outside and inside [PLATE I, D], are a great advance on the similar features at St. Catharine's, which date from 1679-80. The illustration shows the detail of the river front and elaborate mouldings. It is hard to judge of it as it originally was, with stone mullions and transoms to the windows and heavy pedestal sills, all of which are now gone, but my impression is of perhaps a little "overworked" and elaborate mason's work and too much parade of Classical forms, as in the centre feature of St. Catharine's, where the Corinthian order has its complete entablature, but with the lower members not carried right across between the columns. This mistake does not occur in the east front of the gateway of this West Range. This latter is a fine design, elaborate enough to accommodate itself easily to its Caroline fellow opposite built in the sixteen-forties, yet disciplined by the true classical spirit that had come to its own in the interval. But the real contrast is with his own work on the river front and the gateway feature at St. Catharine's, to be seen with difficulty at the back of PLATE II, E.

(To be continued)

A JUG OF SIXTEENTH CENTURY ANTWERP MAIOLICA

BY MARCEL LAURENT

IN a previous article in this publication[1] I showed that Guido di Savino, the potter of Castel-Durante, who, according to Piccolpasso, brought the art of maiolica to Antwerp, was established in that town from the beginning of the sixteenth century, and that he can be identified with Guido Andries, a potter whose name recurs frequently in the ancient papers in the possession of that city. That point being settled, I now proceed to outline his career, and at the same time to retrace the history of pottery in Antwerp during the sixteenth century.

First of all it may be well to recall to mind the most important works in pottery produced on the borders of the Scheldt, and to note whatever dates are available. There are the Herckenrode pavement of about 1515, with the very similar tiles in the possession of M. Bodenstein of the Hague, the tiles in the Claes Collection in Antwerp, dated 1544, and the picture of *The Conversion of St. Paul*, dated 1547, in the Archæological Museum, Antwerp. All the above pieces emanated from Guido di Savino's factory, which was finally established in the Rue des Peignes. I also attribute to him the very interesting and only partially published tiles of about 1550 in the Musée du Cinquantenaire. Finally it is worth noting that from at least as early as 1530 drug vases and household pottery were produced for export at Antwerp.

If we examine these pieces in detail we see that the earliest show an almost literal transposition of the ordinary decorative motives of the pottery of Faenza and Castel Durante at the beginning of the sixteenth century. The drug jars and the dishes and bowls always retained these motives pretty faithfully, and were characterized by a certain archaism. In the *Conversion of St. Paul*, on the contrary, while the figures are Italian in drawing and composition as well as in colour—the subject was borrowed from Enea Vico—the armature, on which are baskets and vases, in the manner of ironwork, filled with fruits, is unmistakably derived from Flemish Renaissance ornamentation, a point to which I shall return. Further,

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in the picture, as elsewhere in all the products of Antwerp at that date, the decorator's technique has acquired almost the value of a series of factory marks. Among these is the use made of lemon yellow, and in particular the associated bands of yellow and cobalt blue in the borders.

About 1550 the ceramic industry enjoyed great prosperity in Antwerp. In proof thereof no less than four masters were received at the same time into the Guild of St. Luke in 1551, and the names of potters abound in its lists until nearly 1570. But, strangely enough, from the middle of the century right up to 1601, the date of a dish of unmistakable Antwerp ware in the Rijksmuseum, no work remains of such a quality as to suggest that it belonged to a really active centre.

The jug we publish here [PLATES I and II] fills this gap. It is dated 1562, and bears the mark reproduced. This alone would have given it a special importance even without the unusual carefulness of the decoration.

My attention was kindly drawn to the jug when it was in an antique dealer's in Amsterdam, by Miss Neurdenburg, who had recognized its kinship with examples already published in THE BURLINGTON MAGAZINE[1]. I had it sent to Brussels, and it was acquired by the Musée du Cinquantenaire, where it is now exhibited. It probably came from London as one of a lot of pieces of Italian faïence.

It is almost perfectly preserved, though the neck has been broken at each side of the handle, but no fragment has been lost, and it has been possible to repair the fractures without repainting. The handle has suffered slightly, but has been mended with plaster in one or two places. These injuries are of very minor importance.

The shape of the vessel alone precludes the idea of Italian origin; it is that often given to those Delft jugs known as *Pullen*, and is familiar to us in the much earlier stoneware. The cylindrical neck is linked to the body by a handle composed of two tori with a groove between them, the divergent ends being rather in the shape of earthworms. The paste is whiteish, light and fairly fine, though here and there insufficiently ground fragments have pierced the covering of enamel, which is applied according to the methods of Italian maiolica, with a thin superficial glaze. The most noticeable characteristic of the decoration is the way in which the ornamental motives stand out from the background. The latter, being brightly coloured in the mass, the décoration, carefully drawn and shaded, stands out in relief, almost in trompe-l'œil, on the rounded and plainly painted surface.

I shall first draw attention to the polychrome background. A fine lemon yellow, broadly and boldly used, covers the entire body. It is contrasted with an orange yellow which forms the background of the neck; between the two, near the top and bottom of the jug, the bands of blue and yellow should be noted. This colour scheme alone, when compared with pieces already published, would be sufficient to demonstrate the origin of the jug. The other colours are not less original; the blue, apart from the raised surfaces, has been used for the outlines, the shadows are in bistre, as in Castel-Durante ware, and this is used again in an odd way to colour the flowers and fruits; the green is of a pale olive tone; the two yellows and manganese complete a palette which, compared with the colour schemes of Castel-Durante and of Urbino, has grown very Flemish. But the decoration round the panels leads to more precise conclusions. It imitates a network of ironwork, like an armature supporting festoons and garlands and linking together at the widest circumference of the body three medallions with scenes from the story of Tobit. The ironwork decoration takes the form of volutes, S-shaped curves and scrolls pierced with holes along their edges and sometimes provided with nails. Just here and there, for example round the panels, the cutting-out of the plaques suggests leather rather than wrought iron: the two are often mixed in the decoration of the Flemish Renaissance. The richness, fancifulness and variety of the decoration are most remarkable. Scattered about the armature are lion masks, feminine heads veiled in classical fashion in *infulæ*; putti are seated on the iron volutes, butterflies and bees fly over the ground animating the supple architectures; leaves cut the metallic shafts or are arranged horizontally; finally—and this above all should be noted—the ironwork baskets full of fruit alternate with the scrolls, cords fashioned to circular fillets, knotted to or threaded through the medallions and the chandeliers, twisted through the network of decoration, and holding suspended heavy bunches of various fruits. Nothing similar to this, or at least nothing to equal it, could have been guessed at, even in Antwerp pottery.

In reality, the decoration is inseparable from that popularized in Antwerp between 1540 and 1550 by Cornelis Bos and Cornelis Floris. In R. Hedicke's valuable book on Cornelis Floris[2] we can read how this style originated and spread. Towards 1546 three artists were independently at work on similar forms inspired by Italian grotesques. They were Cornelis Bos, in Rome; Cornelis Floris, in Antwerp, and Jacques Colyn de Nole, in Utrecht. It is true that Jacques

[1] BURLINGTON MAGAZINE, December, 1922, p. 288. In that article the principal examples quoted here are illustrated.

[2] Robert Hedicke, *Cornelis Floris und die Florisdekoration*. Leipzig, 1913.

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Jug of Antwerp maiolica, dated 1562, here identified as by Jan Bogaert. Height, about 10 in. (Musée du Cinquantenaire, Brussels)

Plate I. A Jug of Sixteenth-Century Antwerp Maiolica

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Colyn has a special manner of translating these grotesques, a manner in which the figure plays the chief part; but the similarity of the compositions of Bos and Floris is great and the constituent elements are alike; ironwork and garlands of fruit with various grotesques are its characteristics. We may wonder if the three artists were not together in Rome before 1546, where they elaborated together after Domenico Veneziano's and Raphael's models, the style common to them all.

Jacques Colyn left Holland some original monuments,[3] tending always to differentiate themselves from those of the southern Low Countries. Cornelis Bos sent his engravings from Rome to Antwerp during the years 1540 to 1550; and they seem to have been the determining factor in Pieter Coecke's career as an ornamentist. Cornelis Floris had his series of grotteschi printed by Hieronymus Cock from 1546 to 1554.[4]

But when we examine in the plates of Hedicke's great work the grotteschi of Bos (Plate L), and particularly those of Floris, either in the drawings of *Liggeren* (Plates I—III) or in his engravings (Plates IV—VIII), we find there all the motives which the decorator of our jug has imitated and composed in the same way. It is obvious that the monuments of all kinds in this new style are extremely numerous, being found in all parts of Belgium. To those published or described by Hedicke, other very important examples have been added, as for example, the mantelpiece in the Cluny Museum in which the lamented J. Bushmann of Antwerp recognized a work of Cornelis Floris himself, dated 1555.[5] Research among Ceramics still has its rewards.

These works, of which Hedicke did not suspect the importance,[6] have a special importance, for they give us an opportunity of determining more exactly the date at which the Bos-Floris style spread in Antwerp. From 1544—judging from the tiles in the Claes Collection[7]—lions' heads, similar to those on the neck of our jug, rose above outspread draperies; but were there grotesques at the same time? I hardly think so. On the contrary, in the *Conversion of St. Paul* in 1547, i.e., a year after the publication of the grotteschi of Floris by Hieronymus Cock—the style was fully adopted in the workshop of Guido di Savino's successors. Everything tends to the belief that the publications of Cock were the turning point in the movement. Their effect was immediate. Let us also note M. Hedicke's remark: Floris at once abandoned this style to give a greater value to the plastic elements in his work. However, the decorators of vases, in 1562, were still attached to it, as were all the ornamentists.

The panels, we have said, represent three scenes in the story of Tobit [PLATE II, A, B, C]. On the left the old man seated under a sort of canopy at the entrance to his house, questions his wife as to whether the goat which she brought back from Nineveh was fairly obtained, a question to which, judging from the attitude of the wife, an unfriendly answer was returned. On the left is the well-known episode of the fish caught by the young Tobit in the Tigris; the central panel probably depicts the departure of the angel after his last words to Tobit's family. I should have liked to have been able to trace from what source, whether an engraving or some illustrated book, the maiolica painter borrowed his compositions, but I have been unsuccessful, no doubt through lack of opportunity to consult sufficiently rich and numerous print collections. I believe in an Italian source interpreted by a Flemish artist.

But we must now attempt to name the author of this fine jug. I have mentioned the mark painted on the handle. It is in an oval medallion which divides the date 1562 into two parts. In the illustration [PLATE II, E], we can read clearly under the F the three letters I A B. Though the names of the master potters inscribed in the registers of the Guild of St. Luke are very numerous from 1551, yet I went through them, and with happy results. I found that in the year 1552 Jan van den Bogaert was received as a master potter (*geleyerspotbacker*). The same potter, this time called Jan Boghaert (such double appellations are very common in Flanders) had, in 1560, a pupil, Kerstiaen van den Abeele, and in 1570, this time under the name Vanden Bogaerde, he had as pupil Gheert Bosmans. He is mentioned again in 1571 (Jan van den Bomgaerden) as having taken an apprentice, Merten Rochmans. Finally another Jan van den Bogaerde is cited in 1575 as "son of the master," potter; undoubtedly his son. Therefore this Jan Bogaert had numerous pupils, and transmitted his craft to his descendants. It seems to me that we can confidently interpret the monogram of our jug as Fecit Jan Bogaert A 1562.

To complete a jug so fine and so carefully carried out a worthy lid was necessary. The latter is in cast pewter, afterwards engraved and of high artistic merit, as can be seen on PLATE II, D. It bears comparison with the finest products of Antwerp goldsmiths' work. The subject is very clear, *Neptune subduing the Waves*. The god, upright in his chariot drawn by three sea

[3] Hedicke, *op. cit.*, Pl. xlv.
[4] Hedicke, *op. cit.*, p. 296.
[5] *Onze Kunst*, 1918, p. 18.
[6] Guido di Savino, and the tiles in the Archæological Museum are just mentioned, and no importance is attached to them. See p. 291.
[7] BURLINGTON MAGAZINE, *loc. cit.*, Pl. i.

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horses, trembling and rearing, brandishes his trident before which the waves retreat and break. Who, however, is the figure who is swimming in the foreground? He is not a triton, nor Phaethon, who was drowned in Eurotas, nor Hippolytus—if one can imagine him there—for his horses, on seeing the sea monster, made for the bank. I think I have found his explanation in the well-known engraving by Marc Antonio Raimondi representing Aeneas's fleet dispersed by the tempest and rescued by Neptune. The ships are dismasted, the sea is covered with wrecks, and drowning men swim distractedly towards the saving god. The figure in the foreground of the lid may have been suggested by this composition. It was, however, necessary to adapt the scene to the needs of a circular composition, the waves, subdued but still furious, form a frame with their foaming crests. Neptune and his horses are here but a tangled group, the chariot has disappeared into the sea, and the figure of a drowning man, enlarged to the same scale as that of the god, well fills up the foreground.

The model for the composition was undoubtedly Italian; but was it Marc Antonio's engraving? I dare not affirm it, the proportions have been so much altered. As to the workmanship, it is Antwerpian. The way in which the waves and the manes of the horses are treated proves it, as well as a comparison with the work of the Antwerpian goldsmiths. Some perhaps may think that such a work, with its accurate musculation and the elongation of the limbs, should be attributed to the end of the sixteenth century, the period of Giovanni Bologna. In that case we must assume that an earlier lid, dating from 1562, was replaced by the present one, and that the break in the neck on the two sides of the handle was due to this operation. Such a supposition, however, seems scarcely tenable to me.

ENGLISH OR GERMAN?—A PRE-CONQUEST GOLD CROSS

BY H. P. MITCHELL

THE cross shown on PLATE I, among the most precious possessions of the Victoria and Albert Museum at South Kensington, is of gold, decorated with filigree-work and cloisonné enamels.[1] On the back it shows a design incised and embossed in low relief; on the edge it bears an incised inscription. The gold work is laid over a core of fine-grained wood, perhaps cedar, two-fifths of an inch (1 cm.) in thickness. The front of the cross carries the crucified figure carved in walrus ivory, the arms formed separately and pegged on to the shoulders. The figure is attached to the cross by brass nails, and it is shown to be an integral part of the original design by a fillet of the gold filigree-work which carefully follows its outline. The figure has an ample cloth or skirt hanging from a girdle, through which it is pulled up into a loop and a falling end; the edges are elaborately folded and jagged. The head leans widely to the dexter side, the hair falling in corded locks on the shoulders. The feet rest separately, unpierced, on the suppedaneum or support.

The filigree-work on the front of the cross is formed of a twisted wire, flattened and set on edge. It forms a running pattern of sparse scrollwork, showing a simple kind of interlacement at the springing of the scrolls, and ending in circles. The junctions are secured by staples and the whole is soldered to the ground.

[1] No. 7943—1862 in the Museum Register. Height (omitting the loop at the top), 7·4 in.; width, 5·45 in. (18.8 cm. by 14.8 cm.). Acquired from the Soltikoff Collection (Sale Catalogue, Paris, 1861, lot 94).

The enamels include four medallions with the symbols of the Evangelists, and two oblong plaques with the superscription

IHS NAZARENVS

all set in gold collets with corded borders. The enamels are extremely rich and brilliant; they include two translucent colours—dark green and dark blue, used alternately for the grounds, and five opaque colours—turquoise blue, lapis blue, yellowish green, white, and scarlet. The flesh (head of St. Matthew's angel) is white. The scarlet is slightly streaked with a dark tint and is used throughout in spots—for the eyes and other details in the medallions, and (without cloisons) in the angles of the letters of the inscription, giving an effect of great richness. The fillets are very fine (though not of the extreme fineness seen in the very best Byzantine work), and the enamels, slightly pitted with air-holes, are ground to a high polish.

The decoration of the back of the cross, embossed in low relief in thin sheet-gold, is arranged in six circles with foliage between [PLATE II]. The middle circle (the largest) has a rayed border and encloses the Agnus Dei, shown with two crosses, one over the back and another in front, both of the pattée form and borne on a staff. The bottom circle is occupied by an eight-pointed star, and the four others by the symbols of the four evangelists. The whole of this embossed work is sadly defaced by wear and tear.

The gold covering throughout, on front and back, is attached by nails to the wooden core. The ivory figure covers a large cavity for relics,

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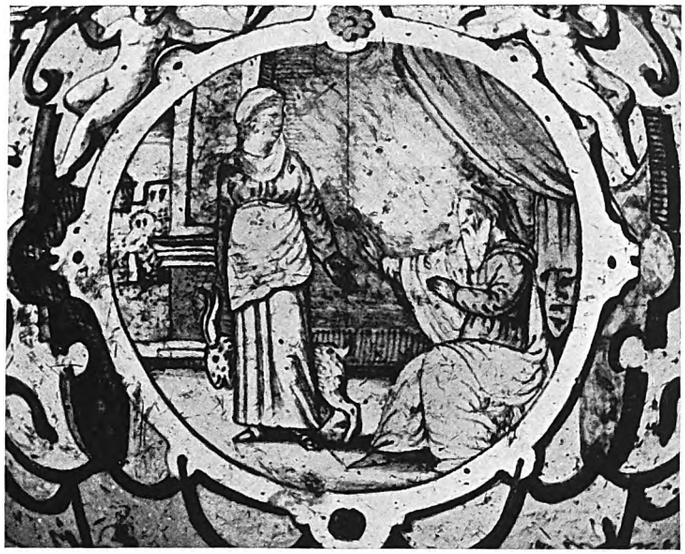
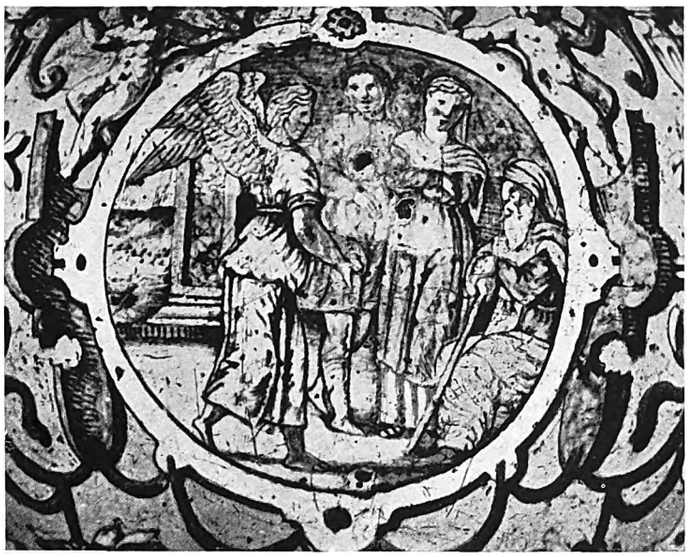


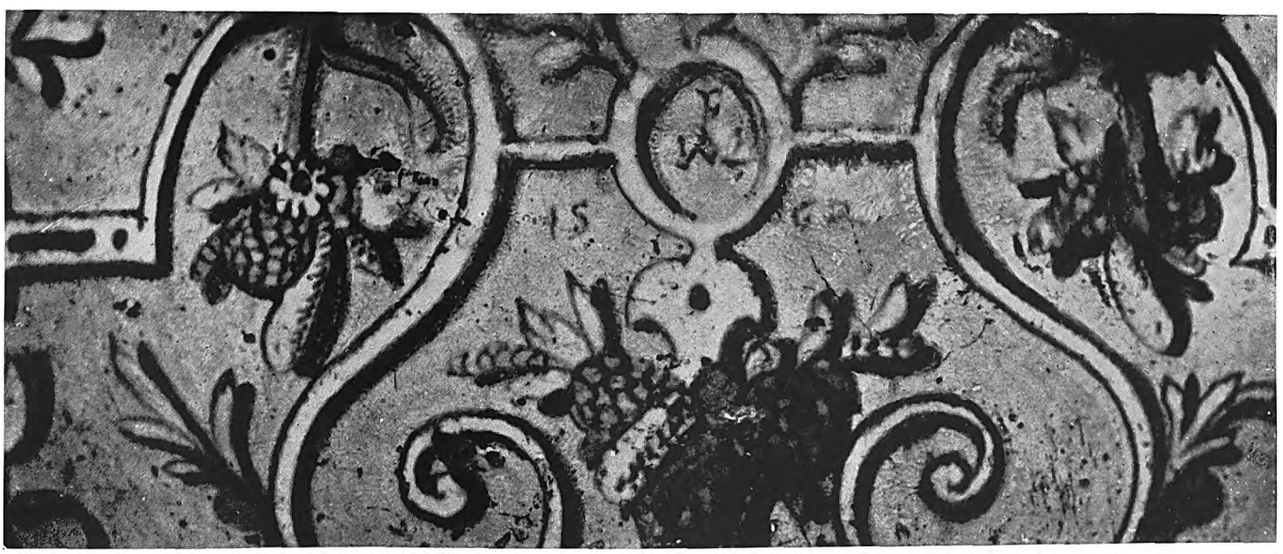
A

B



C

D



E

A, B, C—Scenes from *The Story of Tobit*. Panels on the Jug shown on Plate I; *D*—*Neptune subduing the Waves*. Lid of Jug, zinc; *E*—Detail of decoration, showing monogram and date

Plate II. A Jug of sixteenth-century Antwerp Maiolica

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and it is possible that other cavities exist under the enamel medallions.

At the top is a loop for suspension, and from this point the inscription on the edge begins (shown slightly enlarged on PLATE II).[2] It is largely obliterated, and reads:

+ RELIQVIE LIGNI Γ.....VLQ
DE.....O ET CAMIN.....[+IHS·XPS]
AM D.....NISII RV.....EDA.....DI
SIMEONIS ET MAR.....

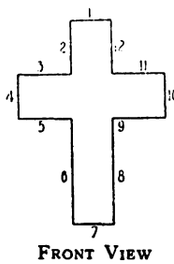
Remains of other letters are visible, but not enough to decipher with certainty. Of this inscription the section within brackets, coarsely executed on gold of a different colour, is clearly a later addition to fill a blank space. It is unfortunate that the inscription is so fragmentary; it is obviously a list of the relics formerly contained in the cross, apparently beginning with a portion of the wood of the True Cross. The lettering is in Roman capitals, without admixture of round Lombardic forms. Its character suggests a date before the twelfth century. It will be interesting to consider what further evidence as to date, and place of origin, the nature of the work affords.

The filigree decoration, sparsely spread over the surface, is distinguished by a marked peculiarity—the rudimentary interlacing of the stems where they spring from the staples which hold them. This identical peculiarity occurs on one of the four celebrated crosses of the Essen Treasure, dated by its inscription between about the years 973 and 982.[3] It occurs again in the sparse scrollwork filigree of the Lothar-Kreuz in the Aachen Treasure (detail shown at foot of PLATE I), closely related to the Essen cross by the unusual form of the ends of the limbs, and also attributed to a date in the second half of the tenth century.[4] Both are masterpieces of the Ottonian goldsmiths' art.

Considering next the cloisonné enamels of our cross, these, with their Latin inscription, are clearly Western examples, though following the Byzantine technique.[5] The medallions show a peculiarity of curling stems springing inwards from the edge and ending in a small circle filled with a spot of scarlet enamel—a peculiarity I have found only on one other work, the magnificent cover of the Perikope of Henry II in the Staatsbibliothek at Munich (cod. lat. 4452, Cim. 57), where it is exactly repeated on the corner medallions, also representing the symbols of the evangelists but on a much larger and more detailed scale than those on the cross.[6] These medallions show also a similar richness of colouring (with the addition of a translucent brownish crimson), and I think it cannot be doubted, in view of the striking repetition of a curious detail, that they are productions of the same school. (The rest of the enamels on the book-cover are of Byzantine origin, obviously imported from the East). The manuscript was a gift to Bamberg Cathedral from Henry II, King of Germany (afterwards Emperor), between the years 1002 and 1014, and the cover was no doubt produced in his dominions.[7] Like the filigree-work, the enamels thus also suggest a German origin for our cross.

The carved walrus-ivory figure, however, is claimed by Professor Adolf Goldschmidt as a characteristic example of Anglo-Saxon work, and a comparison with drawings in manuscripts of that school shows the opinion to be well founded.[8] The richly-pleated drapery, with its serrated edge arranged in a series of complicated folds, in particular is highly characteristic of Anglo-Saxon art of the latter part of the tenth century.[9] Equally characteristic is the tenderness of feeling displayed in the modelling of the face and the graceful play of the locks of hair falling on the shoulders. In this quality it approaches the celebrated and oft-reproduced Crucifixion of the Harleian Psalter (late tenth century) in the British Museum.[10]

We know that the cult of relics was well developed in Anglo-Saxon England. As early



FRONT VIEW

[2] On the plate the sections are numbered to correspond with the key-diagram; sections 7 and 10 have lost their gold covering; 4 and 5 have retained only fragments; section 11 has been accidentally reversed on the plate.

[3] G. Humann, *Die Kunstwerke der Münsterkirche zu Essen*, 1904, pl. 12, 18, 19, and text p. 115.

[4] S. Beissel, *Kunstschätze des Aachener Kaiserdomes*, 1904, pl. I; Lüer und Creutz, *Geschichte der Metallkunst*, 1909, II, p. 107.

[5] The technical varieties of Eastern and Western cloisonné enamels are dealt with in a truly scientific manner, with photographic and diagrammatic illustrations of the highest value, by Professor Marc Rosenberg in his *Geschichte der Goldschmiedekunst auf technischer Grundlage*, section *Zellenschmelz*, 1921-2.

[6] Shown (inadequately) in colour in Labarte, *Histoire des Arts Industriels*, 1864, Album, I, Pl. xl.

[7] The book-cover has been variously attributed to Regensburg and to Reichenau, but without positive evidence. (*See* G. Leidinger, *Das Perikopenbuch Kaiser Heinrichs II*, p. 4, Pl. 66; also Lüer und Creutz, *op. cit.*, II, p. 119.) I should add that when Dr. Leidinger very kindly showed me this, and the other splendid possessions of the Staatsbibliothek, last July, I understood him to say that opinion has recently changed and now regards both the MS. and the cover of the book as emanating from the diocese of Reims. As regards the goldsmith's work, on which alone I am competent to form an opinion, I confess it seems to me that the filigree-work on our cross, as shown above, is conclusive evidence of German workmanship, and that this involves the same conclusion as to the cover of the perikope, which we have seen to be related to the cross by its enamels.

[8] I have to thank Professor Goldschmidt for allowing me to quote this opinion, expressed to me by word of mouth. It will in due course appear in the forthcoming part of his great work, *Die Elfenbeinwerke aus der Zeit der karolingischen und sächsischen Kaiser, VIII-XI Jahrhundert*, 1914—.

[9] The chief example of the art of the school is the Benedictional of St. Æthelwold, Winchester work of 963-984 (reproduced by G. F. Warner and H. A. Wilson for the Roxburghe Club, 1910). Specimens from this and other MSS. of the period are illustrated in BURLINGTON MAGAZINE, 1923, Vols. XLII, XLIII (Flotsam of later Anglo-Saxon Art).

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as the year 665 relics of SS. Peter and Paul, and of various martyrs, were received by Oswy, King of Northumbria, from Pope Vitalian.[11] King Alfred had relics of the saints with him continually, and Pope Marinus about 884 sent him, with other gifts, a relic of the True Cross.[12] A list of the relics given by King Athelstan to the monastery of Exeter occupies no less than three columns in Dugdale, and includes portions of the True Cross, the sepulchre, the manger, the spear, the table of the Last Supper, etc., and a whole assortment of fragments of the persons and personal possessions of our Lord, the Virgin Mary, the Apostles, and a varied company of saints, English and foreign.[13] There would be certainly no reason, therefore, against the production of a reliquary cross in Anglo-Saxon England.

In the list of relics on the cross the most important, which stands first, appears to be a relic of the True Cross.[14] Of the rest, the only name which might yield a useful indication seems to be CAMIN . . ., perhaps a famous Irish saint, Camin (Caminus), abbot of Iniskeltra in Lough Derg, County Galway (d. 653). But even if this identification is correct it affords no safe indication of origin for the work, for Irish saints were not unknown outside their own country. It has, indeed, been suggested that the cross might be a work of the Irish goldsmiths. That they were fully equal to the task is apparent from many works in gold, decorated with fine enamelling, in the great collection in the National Museum at Dublin (the best, however, of earlier date than our cross). But the extreme formalism in the drawing of human and animal forms in early Irish art negatives an Irish origin for the comparatively naturalistic rendering of the Evangelists' symbols on our cross. Moreover, the filigree-work of the cross is far too coarse and crude to have been produced by an Irish craftsman, and its design is entirely foreign to his traditions.

What conclusions may we draw from these somewhat conflicting evidences? In other words, if, as seems probable, a German origin is indicated for the goldsmiths' work, including the enamels, how are we to account for its combination with an Anglo-Saxon ivory carving?

To do this we must consider the circumstances of the time. At the Emperor's court presents from all parts of the world were accumulated, and Bishop Bernward's interest in foreign work is attested by his contemporary biographer Thangmar, who expressly refers to his study of works from these islands.[15] It may be recalled that the Emperor Otto I (d. 973) had for his first wife an English princess, Eadgyth, sister to King Athelstan. At the Ottonian court, therefore, we may suppose that there was some tradition and reputation of English things. Moreover, the fame of Archbishop Dunstan (d. 988), celebrated not only as a scholar, churchman, and statesman, but also as a craftsman, must have carried the report of English art to such patrons of art as Bishop Bernward of Hildesheim and Archbishop Egbert of Trèves.[16] There would be nothing surprising, therefore, in an Ottonian goldsmith obtaining an Anglo-Saxon carving such as the figure on our cross.

To sum up, we may say that the evidence indicates a date for the work in the latter part of the tenth or the early years of the eleventh century, when the ivory figure was most likely carried from England to Germany and there mounted in the manner we see.

It remains to consider the purpose of the cross. The loop at the top is evidence that it was intended to be suspended, and we might conclude that it is one of those *cruces pensiles* described by Rohault de Fleury as sometimes hung above the altar in the earlier Middle Ages. These he believes to have possessed a liturgical character, like the cross standing on the altar of later times.[17]. But the evidence for their use as ritual objects is so slight that *cruces pensiles* find no place in the important article *Croix* by Dom H. Leclercq, in Cabrol's *Dictionnaire*, where their place is taken by the votive crosses hung up with votive crowns, such as those of the Visigothic Treasure of Guarrazar, crosses which the learned author regards as purely ornamental.[18] In favour of Rohault de Fleury's view, however, is the undoubted fact that our cross is not purely ornamental, but is, as has been seen, a reliquary, as altar crosses of the later kind often were. And since it is too large to be worn as a pectoral cross, it thus becomes an object of importance for liturgical study, no less than as a work of art.

[10] Reproduced by J. O. Westwood, *Facsimiles of . . . Anglo-Saxon . . . MSS.*, pl. 43; G. F. Warner, *Illuminated MSS. in the British Museum*, pl. 8; British Museum, *Schools of Illumination*, I, pl. 9.

[11] Bede, *Eccles. Hist.*, Bk. III, chap. xxix.

[12] Asser's Life of Alfred, in Petrie, *Mon. Hist. Brit.*, pp. 484, 496; also Anglo-Saxon Chronicle, under years 883 and 885 (*ibid.*, pp. 358, 360).

[13] *Monasticon* (Latin ed. 1682), I, pp. 225-7.

[14] LIGNI D . . . is presumably *ligni domini*. Cf. *De ligno domini* (*Monasticon*, 1846 ed., I, 347); *de ligno et sepulchro domini* (*ibid.*, 348). Or perhaps, as there is a long blank after it, it may have been *ligni dominicæ crusis*. Cf. *una pars dominicæ crucis* (*ibid.*, II, 234).

[15] J. von Schlosser, *Quellenbuch zur Kunstgeschichte*, 1896, pp. 147-8. For the interpretation see BURLINGTON MAGAZINE, XLII, p. 72, note 45. For the gifts at the Emperor's court see S. Beissel, *Der heilige Bernward*, 1895, p. 6.

[16] Even in the twelfth century a figure of Dunstan occurs among the series of saints on the Gregorius portable altar at Siegburg, a Cologne work of the second half of the century. Von Falke und Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, p. 27.

[17] Rohault de Fleury, *La Messe, V*, 1887, pp. 117 ff. F. Witte (*Die liturgischen Geräte*, 1913, p. 54) shares this view.

[18] Cabrol, *Dictionnaire d'Archéologie Chrétienne*, III, part II, 1914, col. 3104.

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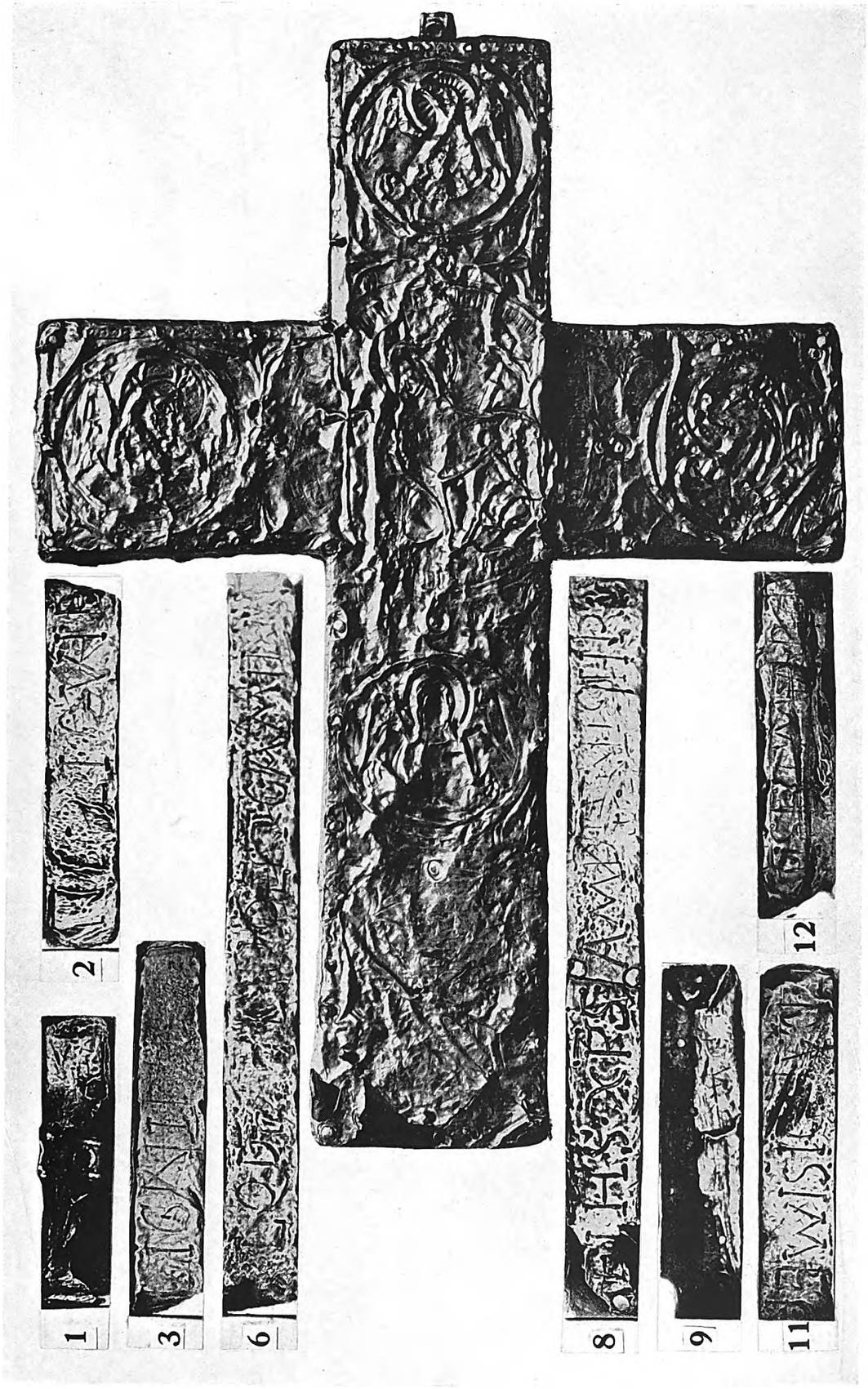

Back of the Cross shown on Plate I; with inscription on the edge (enlarged)

Plate II. English or German? A pre-Conquest Gold Cross

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TWO UNPUBLISHED FLEMISH PICTURES IN THE HERMITAGE

BY A. PAPPÉ

BOTH the pictures here illustrated were formerly in the Paul Stroganoff collection, Leningrad, and were first mentioned by G. F. Waagen,[1] who ascribed the *Ecce Homo*, with a certain doubt and without very good reasons, to Hugo van der Goes. He attributed the *Virgin and Child* to the Master of 1466. They have not been mentioned since, and are now included in the store-rooms of the Hermitage as important compositions of the school of Roger van der Weyden.

The *Ecce Homo* [PLATE A], from the Moreau Sale, Paris, 1859, is a repetition, with some slight differences, of a composition, Cat. No. 721, in the National Gallery. Christ is clothed in a red mantle; the background is dark brown and has probably been repainted. There are some unimportant modifications on the left side of the crown of thorns, the lines on the forehead, the shape of the mouth, and, more conspicuously, in the right side of the hair; the folds of the mantle are less salient. The general character indicates a work of the later school of Roger van der Weyden, probably inspired by a lost original by the master. Here and there the forms are more elaborate and detailed, and they are rather softened and lack the sharp saliency of Roger's original work. Our version adds a new example to F. Winkler's[2] list of Rogeresque compositions of this type.

The *Virgin and Child* [PLATE B], from the La Motte Fouqué Sale in Paris in 1889, has suffered in some parts, having been transferred from panel to canvas. The Virgin wears a dark green dress and a mantle of nearly the same colouring; the Child has a white linen loincloth; the background is black and the colouring rather dull.

The composition is based on the upper part of the *Virgin with St. Luke* (Hermitage, Munich Pinacothek, and Boston Mus. of Fine Arts), and is a variant of the numerous half-length Madonnas of Roger's school. The only thing that marks it off from these is the fact that the Child, while being held in the Virgin's arms, holds an apple. Both motives, but not combined in a single picture, are mentioned by F. Winkler.[3] The composition is strikingly like some half-length Madonnas of Roger's school, such as the picture in Brussels Museum (Cat. Wauters, 1906, No. 667). The figures of the Child are nearly identical in both compositions, but the drawing in the Hermitage version is weaker. The hands of the Virgin are clearly inspired by Roger van der Weyden.

[1] *Die Gemäldesammlung in der Kaiserl. Ermitage zu St. Petersburg nebst Bemerkungen über andere dortige Kunstsammlungen.* St. Petersburg, 1870. pp. 410, 411.

[2] *Der Meister v. Flemalle und Roger v. d. Weyden.* Strassburg, 1913. p. 78.

[3] *Op. cit.*, pp. 72, 76.

SHORTER NOTICES

THE CENTENARY OF NORWICH CASTLE MUSEUM.—The Loan Collection of pictures opened in October at Norwich Castle was formed with the aim of illustrating the evolution of painting from the seventeenth century to the present day. Mr. P. M. Turner, on whom the delicate task of selection and hanging devolved, not only provided a valuable object lesson in the history of art, but also an exhibition which proved very satisfactory from an æsthetic standpoint.

Of the eighty-one pictures hung many are well known; but in an environment like that of Norwich, organized for a specific purpose, they assume a new aspect and each picture reveals itself not as an isolated phenomenon, but as a link in a vast chain of artistic progression. To emphasize this the wall space of the gallery was divided into eleven panels, each containing kindred works and each historically related to its neighbours.

An exhibition of this type obviously cannot be treated along ordinary lines; its value lies mainly in its historical and philosophic implications, and as such is a welcome innovation which we hope will be followed elsewhere. At the first glance, not only does the continuity of it strike the observer, but he sees how inevitable are its modern phases. Logically, given the march of events in the world outside, no other results could well be conceived. Another fact in history—well known, of course—here clearly, almost diagrammatically demonstrated is the interchange of ideas between the peoples inhabiting the shores of the North Sea and Channel. It resembles a game of toss-ball between the Netherlands, England and France, with France mostly as leader.

Thanks to the careful selection of pictures, the visitor is able to grasp with ease the flow and interflow of the various influences. It becomes at once obvious how the inspiration of Rubens passes through Watteau, Fragonard and Hogarth, through the East Anglians, Gainsborough and Constable, to France through Bonington and Delacroix, and returns to England in the person of Mr. Wilson Steer. Or we may take up another thread which shows the im-

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portance of the East Anglian painters to be more than local—a fact very acceptably emphasized in this collection. The provenance of Crome's inspiration is clearly shown here to be chiefly Dutch. This is aptly demonstrated by individual canvases such as his *Early Dawn* from Cuyp, his *Water Mill* from Ruisdael, and the *Postwick Grove* from Hobbema, until he comes to full personal expression in the splendid *Road with Pollards,* with its dreamy sky of floating cumulus. The sources of Constable's art are shown to be with Ruisdael, Wilson and Gainsborough, and finally, with Rubens; but Cotman's, at its best, to be with Claude and possibly Cozens. And when the effects of the French Revolution wore off, Constable, the Norwich painters and Turner gave to France the direction she lacked. We read in a letter written in 1858 by Delacroix to M. Silvestre:

> " Lui (Constable) et Turner sont de véritables réformateurs. Ils sont sortis de l'ornière des paysagistes anciens. Notre école qui abonde maintenant en hommes de talent dans ce genre a grandement profité de leur exemple."

Barbizon learnt its technique from Constable which it perfected, and the Impressionists theirs from Turner, whose art they formalized. England seems destined to provide outstanding personalities in art, France the personalities and also the schools of painting.

The Impressionists and their kinsmen are well represented at Norwich, witness Renoir's splendid *La Loge* and the interesting studies by Seurat. Impressionism when transposed to England, in the early 'nineties, produced men who hold a high place in the European tradition. Of these the best fortunately still live, but their art is a modification of the movement, which in its purest form had not here very many exponents. Wilson Steer, Walter Sickert and Augustus John are each indebted to France, but theirs is an assimilation and not a copying. Nor in the latest phases of painting can it be said that England leads, as the influence of Cézanne is still considerable and the group of younger men influenced by him is strongest in France, where MM. Bonnard, Friesz, Matisse, Derain and de Segonzac are producing work of a personal kind, as is Mr. Duncan Grant in England.

Space does not admit of more than a reference to the philosophic questions raised by these pictures. It is rare that the work of masters of different nationalities, placed in a definite order and ranging from the most modern movements back some centuries, can be viewed in such close proximity. But seen as here, certain factors common to all great art do come into prominence.

Take, for example, the secret of that quality of distinction, of discreetness, found in all great works of art. This is not necessarily associated with beauty; it does not depend on subject, or much on technical skill. This particular quality shows itself in the highest degree in Cotman's wonderful *Waterfall*—in itself a fine subject; but Crome's *Road with Pollards* has it, where subject counts for little; Corot's little study of hilly country has it, and Cézanne's monumental *Mont Sainte Victoire.*

Walter Pater maintained that a picture was satisfying in proportion to its nearness to the musical ambient, but perhaps it is more exact to say that a work of art is great in proportion to its approach to the condition of a common human experience—the dream. The biological significance of the dream accounts for its universality, which in turn suggests the secret of the universality of art. It seems that there is but one factor which differentiates art from a dream, and that is the medium. The chief resemblance between the dream of the artist and the dream of the sleeper is that each possesses an intense life of its own, a unity independent of ordinary economic life with no obvious utilitarian end. But the dream of the artist is made of value to the world by his creative act of expressing it through a medium. Yet in the course of this transmutation there must not be lost one jot of the independence characteristic of the dream which functions as a cosmos of its own; there must be no attempt to express relationships in terms of actual life. The few unsatisfying pictures at Norwich transgressed in this, and therefore seemed to lose discreetness, the apanage of all great art.

ALFRED THORNTON

DR. WILHELM VON BODE, Director of the Kaiser Friedrich Museum, Berlin, an honoured contributor to our pages and a member of our Consultative Commitee, celebrates on December 10 his eightieth birthday.

On behalf of art scholars throughout the world we offer him our heartiest congratulations. For close upon fifty-five years he has splendidly laboured to conserve and enrich the great collections with which he has been entrusted; but while carrying out his official duties with unflagging energy he has contrived to find leisure greatly to increase knowledge and influence taste by the publication of many books and articles which either in the original editions or in translations are among the most useful of art publications.

This birthday of so large a figure of the world of art will be hailed everywhere with expressions of gratitude and thanks for all Dr. von Bode has done, not only by the performance of his actual official duties, but by influence and example, and not only for his own people, but for every community in which art is cherished and scholarship is honoured.

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The debt to Dr. von Bode is even more direct in the case of THE BURLINGTON MAGAZINE, for many years ago when the periodical was passing through one of those financial crises that are the lot of young enterprises of the kind, it was Dr. von Bode who was mainly responsible for obtaining the help which enabled us to attain that prosperity which we have ever since so happily enjoyed.

RIMA, that hapless hag, is again being whipped from pillar to post. She has also been painted green, and proposed as a fit and proper character for the attention of the public executioners. Whatever we may think of her, the attitude of her detractors is exceedingly difficult to understand. If it were only the President of the Royal Academy who had lost his head or only the daily Press, the situation might be grasped by the normal mind; for Sir Frank Dicksee belongs to a school of artists actively opposed to that to which Mr. Epstein belongs, and to one which is much given to cudgelling youth and beauty and to talking about sculpture—a subject on which Royal Academicians should conspire to be silent. He notoriously deludes himself with the notion that the discriminating section of the public will after all come round to proclaim him and friends of his like The Hon. John Collier, as great artists if only he can turn that public against their chosen idols. The advantage to the Press of pretending to be angry is that it gives readers the impression that the Press's mind is noble and refined.

But the wagging of heads and the shaking of fists that has extended from the sward of Hyde Park to the floor of the House of Commons is difficult to account for. The evidence seems on the whole to indicate that most people are thinking not of a work of sculpture but of a political situation. Mr. Epstein's panel has become not a symbol of Rima but of Bolshevism. The revival of the controversy may indeed be due to Bolshevism being " in the air " on account of the trial of the Communist leaders—though this honour is claimed by the *Morning Post*. The average English mind has no precise realization of art or of Bolshevism, so that it is easy in theory and frequent in practice to misapply either name and even, as in the present case, to confuse the two with one another. The fact that, whatever its merits, the panel is a novelty (unless one happens to know that it is derivative) is enough to associate it in some dull chamber of the brain with Bolshevism, the most notorious novelty of the day. This would account for the strange phenomenon of passionate declamation on the part of those whose happiness cannot possibly be seriously disturbed by the existence of a little piece of stone in the most secluded spot within the vast area of Hyde Park. Many of the bitterest critics have not even seen the carving, and the curious leap they have taken from a political or social to an æsthetic concept can only represent a preference for principle rather than experience.

By this time, the artist can be in no need of consolation, but if it were otherwise we should remind him that his Rima is not the actual but only the apparent centre of the controversy; that it would be sounder to gauge the permanent significance of a work of art by the degree of contemporary hostility rather than by that of contemporary acclamation, and finally that the loudness and lengthiness of our watchdogs' howls must have annoyed a good many people into flirting with Rima's body and abandoning themselves to the violent love of Rima's soul. Not Sir Frank's Royal and Academical mutterings, not the Hon. John's orthodoxical jibes can do anything but tighten round the artist's shoulders that triple brass of public hatred under which Mr. Epstein noisily and enviably treads his way to the Hall of Fame. Like the old-time double-dyed villain of the play, he should exult in the groundlings' hisses.

R. R. T.

THE LITERATURE OF ART

THE EUMORFOPOULOS COLLECTION. By **W. PERCEVAL YETTS.**

THE CATALOGUE OF THE GEORGE EUMORFOPOULOS COLLECTION OF CHINESE, COREAN AND PERSIAN POTTERY AND PORCELAIN. By R. L. HOBSON. Vol. I. From the Chou to the end of the T'ang dynasty. xxvii + 66 pp. + 75 pl. (Ernest Benn, Ltd.) £15 15s.

Such is the fame of the Eumorfopoulos Collection and its cataloguer that remarks on the importance of this volume are almost superfluous. In the annals of ceramic connoisseurship the publication will always rank as an outstanding event. Fortunately Mr. Eumorfopoulos has been prevailed upon to write a preface narrating the origin and growth of the Collection. Besides providing a very acceptable personal note, he sketches Western progress in the knowledge of Chinese ceramics. The story is still fresh in the memory of many, but in time it would have been forgotten. The introduction by Mr. Hobson is all that one would expect from a master of the subject. It is brief and to the point, and it includes suitable references to his and others' writings.

There are reasons why this opening volume is likely to be regarded as more distinctive than any of the forthcoming five of the series. It deals with the long period down to the beginning of the tenth century, and the Collection is richest in the earlier wares. Later periods are well represented elsewhere, but no other collection can rival this in relics of the first two

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millenia of China's authentic history. A gathering of them might easily become a sort of archæological museum; yet Mr. Eumorfopoulos has resisted the lure of antiquarianism, with which, by the way, the Chinese themselves are generally obsessed. He has made æsthetic considerations his standard, and the result is a wonderful display of ceramic progress in technique and artistry as well as of various foreign influences affecting Chinese design.

Beyond doubt most of the objects pictured in this volume came from burial places. Rarely is anything known about the circumstances of their discovery. One exception is Chancellor Liu's tomb which yielded the set of fine figures and an inscribed stone bearing the date A.D. 728. The unearthing of these objects has been done by untrained observers when making railway cuttings, sinking wells, laying foundations for houses and tilling the ground. Reliable information is not likely to be forthcoming from those engaged in these legitimate pursuits, and still less likely from those who rob graves clandestinely. Few, if any, of the early kiln sites have been explored. Consequently many ceramic problems remain unsolved. Even for the beginnings of glazes and porcelain we have to fall back on conjecture and clues derived from sources outside China proper. Mr. Hobson discusses the criteria with his usual caution and insight, and shows reason for labelling either Han or T'ang a larger proportion of the 530 objects described in this volume. His attributions to the intervening four centuries of conflict and disorder are necessarily more tentative. The newly-discovered prehistoric pottery, of which an account appears in this issue of THE BURLINGTON MAGAZINE, is not represented; nor is the white Yin pottery, incised with geometric designs, of which some fragments belonging to Prof. Sirén are now on exhibition at the Musée Cernuschi.

Faced with such abundance of first-class material, Mr. Hobson must have found it hard to decide which objects should be represented on a large scale. He explains that the comparative sizes of the blocks need not be taken to indicate grades of appraisement. The standard of the printing and illustrations is uniformly high, and, if fault is to be found, it must be with the binding and the excessive display of gilt. Certainly the gilt borders round the coloured plates produce in some instances almost tawdry effects.

To those who have visited the Collection this catalogue will be a vivid and permanent reminder of its treasures as well as of the never-failing hospitality of its owner; for the less fortunate a better substitute for the real thing could hardly be imagined. The getting together in London of these manifestations of China's past greatness serves a much wider purpose than mere æsthetic satisfaction. Understanding of a nation's cultural achievements provides the surest basis for esteem, and Mr. Eumorfopoulos may justly be regarded as one working for peace and amity with a race destined to figure more and more prominently in the world's progress. We in England have reason to be proud of the discerning genius which has built up the Eumorfopoulos Collection.

A THREATENED MASTERPIECE. By MARTIN S. BRIGGS.

THE DOME OF THE ROCK IN JERUSALEM: A Description of its Structure and Decoration. By E. T. RICHMOND, F.R.I.B.A. 111 pp. + 68 illustrations (some in col.) Oxford (Clarendon Press). Limited edition of 500 copies. £6 6s.

This splendid volume forms a worthy record of a remarkable achievement in archæological research. Mr. Richmond, whose experience in dealing with historical buildings in Egypt was already very extensive, was summoned to Jerusalem in the spring of 1918 to report on the condition of the Dome of the Rock, and to recommend measures to be taken for its preservation. He spent several months there during the following autumn and winter, producing in 1919 the detailed report, drawings and photographs which constitute the bulk of the present book. In fact, the only subsequent additions appear to be the Preface and "Postscript," both dated October, 1923. Thus, though he gives us an extraordinarily minute account of the condition of the building some seven years ago, we are told very little of what has been done to carry his recommendations into practice, and his suggestions are so interesting that a more up-to-date statement would have been a valuable addition to the book.

The text itself bears witness to the patience of his methods. Sometimes this attention to detail becomes amusing in such a monumental work, as when he recommends that a certain trap-door should be lined with felt to exclude draughts. For, in spite of its magnificent appearance, this book is simply a competent architect's report on a dilapidated building. It is, however, a model of what such a report can and should be, and archæologists owe a debt of gratitude to the Government of Palestine and the other Moslem countries who have contributed to make its publication possible on such a scale.

It is refreshing to read (on page 19) that "the general condition of the building structurally is good." Mr. Richmond therefore deals with the structure—its walls, dome, columns, arches, and floor—in about one-third of his space, reserving half at least of the text (and more than half his numerous illustrations) for a lengthy but in-

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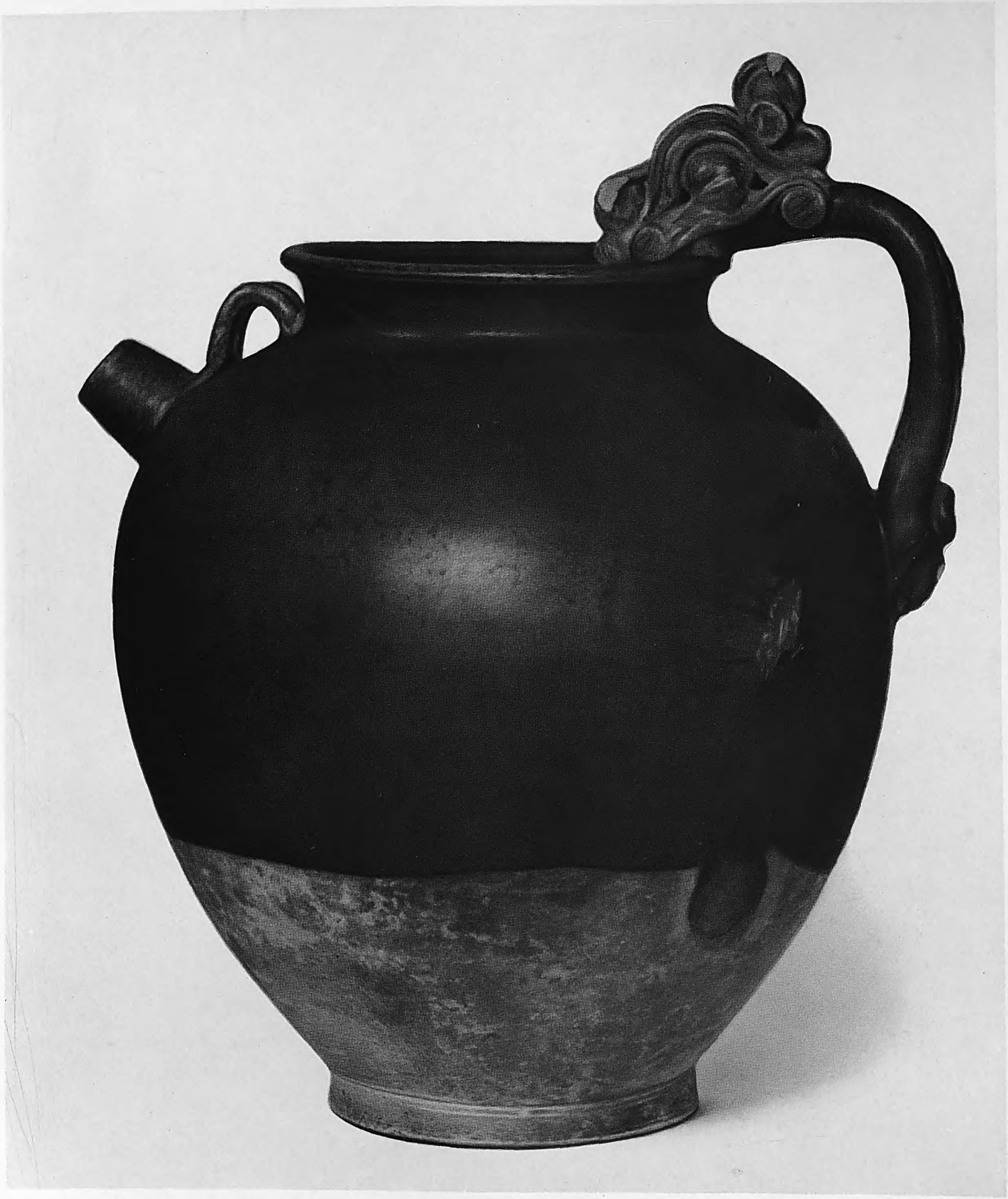

Ewer of greyish-white porcellanous ware with thick black glaze frosted with brownish-green specks. T'ang. Height, 27.75 cm. (Mr. George Eumorfopoulos)

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teresting description of the external tiling. Originally the exterior was covered with mosaics. In the early sixteenth, or possibly the fifteenth, century (and perhaps owing to the difficulty of obtaining skilled craftsmen in mosaic), the whole building, except the lower part of the octagon, which is still faced with marble, was covered with enamelled tiles of somewhat strong colours. Early in the sixteenth century, Suleiman the Magnificent replaced a large part of this work with tiles, mainly blue and white, of great beauty in design and tint. Up to this date, the tiles, though made by foreign craftsmen, were manufactured locally; thereafter, up to the last and drastic restoration in 1874, they were imported from abroad. The tiles of the first two periods still cover about half the total tiled area, but most of them have been taken down and reset at various times, so that the original design has been lost. Mr. Richmond's conjectural restorations in colour of the original scheme are convincing as well as beautiful drawings. His survey of the existing tiling of the exterior is illustrated by 24 large photographs, each accompanied by a key-diagram hatched to show the six periods of tiling, so that almost every individual tile of the whole 45,000 can be dated.

Both he and his publishers are to be congratulated on the reproductions in colour, line, and half-tone throughout the book.

The Tragic Life of Vincent Van Gogh. By Louis Piérard. Translated by Herbert Garland. 126 pp. + 34 pl. (John Castle.) 7s. 6d.

We have really heard so much of the sinister side of Van Gogh's life, and have been so painfully and persistently reminded of how he cut off his own ear, that it might be thought there was little room for a book bearing the above title. But in these cases everything depends on intrinsic merit. If the biography of a genius has been written by a thousand different persons, and the thousand and first is better than any of the others, then it has a right to be, and will inevitably be, welcomed. M. Piérard's book offers much to justify its own existence. It is readable, well translated, and cheap. The Medici Society's magnificently illustrated biography has the first two of these advantages, but it has not the third; and the author's attitude to his subject cannot be expected to be pleasant to everybody. For many readers he must seem too often to say of Vincent: "There, but for the grace of God, goes Julius Mayer-Graefe."

The fires of affection burn just as intransigently in the French author's breast, but he contrives to keep them under control and to convert their energy into light rather than heat. Patiently he has revisited the scenes of Van Gogh's unhappy sojourn—Arles, Whitechapel, Auvers-sur-Oise, and "in the heart of the red-and-black Le Borinage, that brutal country of which Verlaine has sung"—has talked with the artist's friends and enemies, and, almost more valuable, has brought to light a good many more of Van Gogh's letters, parts of which are now published for the first time. The result is a singularly real and intimate impression of a mind of a very strange sort in the eyes of any but a mental specialist; but as we read we are forced to realize that Van Gogh's mind was capable of the clearest thinking, of creating verbal images of almost excessive literary beauty, and of regarding the problems of life with perfect Christian charity. These rare qualities were inseparable from Van Gogh, but they do not in themselves account for the man. To do that we must know his art and must have achieved that knowledge, not in the light of our sympathy for its creator, but in the light of our own experience of art as a whole. M. Piérard does no more than keep us pleasantly in touch with his considered estimate of Van Gogh's art, his book pretending to be no more than a biography. As such it is a distinct success, and must be classed among those few biographies of artists that are worth reading and knowing for their own sakes.

R. R. T.

With Brush and Pencil. By G. P. Jacomb-Hood, M.V.O. With Illustrations by the Author. 351 pp. + 19 pl. (John Murray.) 16s.

In Mr. Jacomb-Hood the painter and illustrator is doubled by the sportsman, and the engaging qualities of the second, his cheerfulness and good-comradeship, must have recommended the first to his subjects from Royalty downwards. His recollections include one or two of the ancients, like E. W. Cooke and Richard Ansdell, student life at the Slade School and in Paris, beginnings in Chelsea, a series of visits to India under commission from the *Graphic*, and various other features of a full life. "There are those," the author says, "who work for the pleasure of living, there are others who live for the pleasure of working. I suppose I have been one of the former." For those who remember London and its artists in the 'eighties and 'nineties the names and places that figure in Mr. Hood's pages will call up a good deal of the half-forgotten, and the same, no doubt, will be true of the later reminiscences for Anglo-Indians. A note on the economy of the Bikanir State is among those of more general interest. The gaol is a factory of wonderful carpets, and a decrease in crime had seriously diminished that source of revenue. Among the rebel societies that Mr. Jacomb-Hood joined and left were the New English Art Club and the Royal British Artists under Whistler. Among his memories

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of the former he says:

> I remember one earnest seeker after truth, anxious to understand the merits of Sickert's portrait of George Moore, who was told, "If one eliminates the features and the somewhat cursory treatment, the residuum is pure colour." D. S. MacColl, who was then writing, . . . in the *Saturday Review*. . . .

No one talks like that, except in novels and on the stage. What I said to Henry Butcher, who boggled at an excellent likeness of George Moore, was: "Well, think away the form, and enjoy the colour!" He quoted this at the following Academy banquet, and described the picture as "an intoxicated mummy," amid immense laughter and applause. Now that the picture, by the gift of Steer, hangs in the Tate Gallery, and its author in the Academy, the laugh is on the other side. *Saturday Review* should be *Spectator*, and "then" should be "five or six years later" (than the foundation of the Club). But that is about as near as history ever gets to fact. D. S. M.

Archivo de Arte Valenciano. Año VIII. Enero-Diciembre. 142 pp. fully illus. Valencia (Real Academia de Bellas Artes de San Carlos).

(2) The same. Año IX. Enero-Diciembre, 1923. 118 pp. ill.

The *Archivo de Arte Valenciano* is now an annual, and these two volumes are those published, somewhat tardily, for the years 1922 and 1923. The volume for the former year contains four articles: one of nearly seventy pages, seventeen of them documents, on the *mudejar* bell-tower of Xérica; another on Valencian iron-work in the fourteenth and fifteenth centuries with numerous illustrations of doors, screens and knockers, among the rest of screens in the cathedral of Valencia and Segorbe and the parish church of Puig; a third on the Berwick tombs in the archipresbyteral church of Liria; and a fourth, the third of a series, on the sigilographic collection in the cathedral archives of Valencia, an important article with fifty-two reproductions, and a long list of seals at the end. The third article has a special interest for this country, as the Berwick tombs are tombs of the descendants of James FitzJames (illegitimate son of James II of England by Arabella Churchill), who was created Duke of Berwick in 1687, but lost the title a few years later upon attainder. France and Spain, however, did not recognize the attainder, and the title of Duke of Berwick was borne by the Dukes of Liria as it is now by their representative the Duke of Alba.

The *Archivo* for 1923 is full of good matter. There is an article on primitive Spanish Madonnas now or formerly in churches in Valencia, most or all of them dating from the time of the re-conquest of that city in the thirteenth century: all of them are strongly reminiscent of the Madonna of St. Luke in the Borghese Chapel in the basilica of St. Mary Major in Rome. Another article deals with the work of Joaquin Sorolla Bastida, a Valencian painter who died a couple of years ago; the article is illustrated by a portrait of the painter and reproductions of half a dozen of his paintings. There is some account of another Spanish painter, Gonzalo Salva Simbor, who also died in 1923; and Don Gonzalo Viñes writes on the Ribera family, giving reproductions of two of the artist's works, now in the museum of Jativa. So it will be seen that painting is well represented; and so is archæology. The longest paper is devoted to the story of the discovery, in 1920, of a mosaic belonging to a Spanish-Roman villa in Moncada and now in the provincial museum of Valencia, and a shorter one to the tombs of two distinguished early masters-general of the Order of the Mercedarians. Altogether, the Real Academia de Bellas Artes de San Carlos, which is responsible for the *Archivo*, has good reason to congratulate itself. E. B.

LETTERS

L'AMOUR PIQUÉ.

SIR,—In your May issue I attempted to justify an attribution which scholars have long hesitated to apply to *L'Amour Piqué* at Hertford House (No. 19). I suggested that Titian was not incapable of its vices in drawing, that he alone was capable of its virtues in handling and colour. In your November issue Sir Charles Holmes makes the following points: (1) Titian is incapable of such drawing; (2) the beauty of the colouring is partly accidental; (3) it is by an anonymous follower of Palma, probably the artist of the panel bequeathed by Sir Claude Phillips to the National Gallery; and (4) it was finished by Palma himself.

To take these points in order:

(1) My deprecation of the drawing of the Venus' legs was quite as strong as Sir Charles Holmes'. But is it right to lay so much emphasis on drawing in Titian's case? The *Sacred and Profane Love* cited as a perfect instance is far from impeccable, but a complete parallel to *L'Amour Piqué* is found in the Paduan fresco, *Joachim and Anna*. Its landscape is still one of Titian's most radiant achievements, yet it makes an equal contrast with the incompetence of the central figures. Is it extraordinary for a man absorbed in totally new things, in the evolution of a new technique and the construction of a new theory, consciously breaking away from the ideals accepted by almost the entire artistic world, to commit such an indiscretion from the conventional point of view, in a small easel picture painted perhaps for his own amusement? And the Cupid in this picture has Titian's peculiar virtue as a draughtsman, his amazing power of

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simplification. The form is substantial, the construction complete, the whimpering attitude perfectly suggested; yet the contours might be drawn with a compass, so entirely do they ignore details of actual form. It is a stage in the process towards the ultimate abolition of contours: line has to be generalized before it can be explained away. In the *Andromeda* on the opposite wall of the gallery it still lingers in the dusk; the contours are the same as in *L'Amour Piqué*. Every Venetian in the wake of Giorgione or Titian attempted this generalized drawing, and none succeeded. The picture mentioned by Sir Charles Holmes shows how flat such efforts can fall.

(2) I do not understand how an abrasion round the quiver improves the harmony of the blues. The foreground must have changed from brown to a light grey, as the glazes were rubbed from the whitish ground. This surely has forced the blue of the quiver (which is in good condition retaining the thumb-marks of its original surface) into too definite a note. In the Cupid's wing to the left the original tones have hardly changed their relations, and how much more subtle is the promise of the brilliant horizon.

(3) If this picture is from a studio, why should that be Palma's? Apart from the larger questions of colour, drawing and composition, I enumerated some seven or eight idiosyncrasies of Titian—I think the strongest is the accident of light upon the nose: the suggestion is not supported by a single argument of this kind, except that Sir Claude Phillips' picture has a "similar richness of colour." One cannot argue about colour, but I must claim the liberty to disagree. The picture has at least two figures adapted from a well-known Palma. Anyone who compares photos of the two will see how utterly incompetent are the parts copied, what disasters happen in the attempted variations.

(4) The new attribution is important from another angle, that of Palma, and here it cannot stand alone. We have recently been assured that the typical and accepted Palma, the lyrical, pagan poet with flowing draperies and ample forms, rich pigment and glowing colour, skipped suddenly into that incarnation from one of a still Gothic painter, mediæval in his pietism, hard and dry in manner, timid in execution and spirit. Catena's name has simultaneously disappeared from what have been his most important works. I do not bring in these attributions to discuss them, but they must be borne in mind because together they and the Hertford House attribution constitute a complete remodelling of the accepted *œuvre* of the Palma Vecchio. Is it just to twit others with wilful stretching of an artist's mantle?

Yours faithfully,

PHILIP HENDY.

Sir Charles Holmes, having read the above letter, replies as follows:

As Mr. Hendy finds even Titian's *Sacred and Profane Love* to be far from impeccable, he is beyond any argument of mine. The difference between the uniform incompetence of a duffer and the occasional carelessness of a busy master, must be seen and felt: it cannot be inculcated by correspondence. If Mr. Hendy would consult some acknowledged authority on drawing, like Professor Tonks, he might understand the position better.

[*This correspondence is now closed.*—EDITOR.]

"ART OF THE ORIENT AND BEYOND."

SIR,—Dr. Yetts, in his criticism, in your November issue, of my note on "The Confrontation of Animals" in the Oriental Year Book, seems to me to give an erroneous impression of my theory. My suggestion is that the original use of this design was symbolic of fecundity, an idea precious to all primitive people, especially, perhaps, to the Chinese, for whom the harvest rituals were all-important. To insist that a differentiation of sexes must be represented to support this thesis seems to me untenable. The claims of formal design demand two similar animals, and so, at a very early stage, the demarcation of the sexes must cease, and merely two beasts of a kind be represented; but the underlying idea, that of fecundity, as vested in male and female, remains. As regards the naming of such a pair of animals, the Bible and the Zoological Gardens support me in maintaining that, where no sex is specified and there is a difference in name—in the case he attacks the cocks might equally well be hens—the masculine is the common generic one, i.e., mankind, lions, tigers, peacocks, dogs, etc.

I am, yours,

LEIGH ASHTON.

CHRISTMAS BOOKS

The most interesting Christmas book I can think of would be one containing the history of the Christmas Book. I confess I have no definite idea under what circumstances these publications first saw the light, yet I suppose they originated soon after the discovery of printing, perhaps even before. In the earlier days of Christianity the imperative impulse to circulate something in the form of a reminder at the anniversary of the birth of Christ must have accounted for a good deal of pictorial work. Presumably the modern Christmas carol and Christmas book could be traced back to those early days of pious fervour.

But there is as little to suggest the Christian religion in the Christmas Book, as there is in most of the observances that take place at this season. Illustrated editions of "The History of Tom Jones" or of Anatole France's "Penguin Island" have as little to do with the original Christmas spirit as have roasted turkeys or Tom Smith's crackers. Ducking for apples at Hallowe'en, blackening one's face on the fifth of November, ringing the Old Year out and the New Year in on the first of January are all practices calculated still to remind the participant of the origin of his orgies; but the reading of "Omar Khayyam" or of the Christmas number of "Punch" neither symbolizes nor remotely suggests the birth of Christ.

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The force of contemporary custom, however, is compelling and persistent. For nearly a quarter of a century English publishers have confronted us towards Christmastime with masses of illustrated books, such as they would never have dreamt of letting us see, much less review, at any other time of the year. It is the season not of criticism but of goodwill, and we are rightly expected to do our bit.

Father Christmas has treated us this year with all his legendary generosity, and our shelves are bulging and breaking under the weight of handsome volumes. I confess that every Christmas my pen itches to discuss with my readers the literary qualities of these works. This year, for instance, if I could but give way to that desire I should have the pleasure of passing on remarks about the Border Ballads, and then of Everyman and then of Goethe's Faust, finishing up with a pretty trifle called the Chapbook. But as it is I must consider the books —the titles of which appear at the end of these notes —as if they were meant only to be works of art, to be looked at, not read.

It may be as well to get rid at once of the unpleasantest remark, which is that the only really religious Christmas publication is quite the worst as a work of art. That otherwise admirable body, the Religious Tract Society, is responsible for publishing a series of large coloured illustrations, after drawings by Mr. Harold Copping, of scenes from the Bible. The treatment of the subjects is sensational and sentimental, and the colour work is very bad. Whatever effects on the English child's religious life such pictures may have will be at the expense of his appreciation of art.

A set of colour reproductions from illuminated MSS., in well-designed covers, measuring about 11 in. by 8 in., issued with sets of coloured picture postcards by the British Museum, are admirably suited for Christmas cards.

Fielding's " Tom Jones " is issued by Harrap in an edition distinguished by the best of good taste so far as type, spacing, paper and binding are concerned, but the coloured plates are excessively common. I cannot help suggesting, even at the risk of indiscretion, that if the wise reader will carefully remove the plates he will find himself in possession of one of the nicest existing copies of the great novel.

France's " Penguin Island " (Lane) appears as an addition to the library edition of translations of the author's works. The illustrations and decorations by Mr. Frank C. Papé are clever and are amusing in a style that subtly suggests their literary origin.

We have no copy this year of the perennial Omar ! But the late Sir Richard Burton, as translator, and Mr. John Kettlewell, as illustrator, offer us " The Kasîdah of Hâjî Abdû El-Yezdî." (Philip Allan). The illustrations are in a style superficially like Beardsley's.

" The Enchanted Wood " (Philip Allan), by Sir Francis Newbolt, illustrated with pretty persuasiveness by the author, is either a collection of poetic tit-bits written to illustrate the etchings or *vice versâ*.

" Mr. Marionette," by Kathleen Colvile, illustrated by Mr. Albert Rutherston (Chatto), is one of the few genuine children's books we have received. As such it is excellent. The lightness of fancy and the cheery colour displayed by the artist are delightful.

Another of the same kind is " A Gallery of Children " (Stanley Paul), by Mr. A. A. Milne, a well-composed book with twelve conventional colour plates by " Saida."

" The Chapbook " (Cape) is a medley of modernism expressive of the spiritual liveliness of those who read at the time the children's books discussed in these pages twenty years ago. It is pleasantly produced, and contains, as usual, many good things.

" A Book of Bohemians " (Sampson Low) consists of verses by Mr. St. John Adcock and comic drawings of typical figures in modern life under titles like " The Movies, Drama, Music," etc. These are the work of Mr. Fred Adlington, who knows very well how to be amusing.

" Border Ballads " (Oxford Press) is very well illustrated indeed with woodcuts by Mr. Douglas Percy Bliss.

" Everyman " (Chapman) and " Faust " (Harrap) are both sumptuously illustrated by Mr. John Austen and by Mr. Harry Clarke respectively. Neither artist seems to me to have begun to understand his author. The tragic side of Faust is interpreted by a sort of bogey-man type of composition not likely to provoke pity and fear in the adult, and the gravity and simplicity of " Everyman " degenerate into an empty display of grotesquery. Both books are very well produced. R. R. T.

PHILIP ALLAN.
BURTON (SIR RICHARD). *The Kasîdah of Hâjî Abdû el-Yezdî.* Abt. 150 pp., ill. by JOHN KETTLEWELL. 6s.
NEWBOLT (SIR FRANCIS). *The Enchanted Wood.* 81 pp. with 48 ills. 7s. 6d.

BRITISH MUSEUM.
The Presentation in the Temple; *The Annunciation*; *The Resurrection.* Christmas cards in colour. Cover, 10⅛ in. by 8⅛ in. 1s. each.

CAPE.
The Chapbook (A Yearly Miscellany). No. 40. Edited by HAROLD MONRO. 114 pp. ill. 5s.

CHAPMAN AND HALL.
Everyman, and Other Plays. 202 pp., decorated in colour by JOHN AUSTEN. 15s.

CHATTO AND WINDUS.
COLVILE (KATHLEEN). *Mr. Marionette.* 65 pp. + 4 col. pl. by ALBERT RUTHERSTON. 5s.

HARRAP.
FIELDING (HENRY). *The History of Tom Jones.* 728 pp. + 16 col. pl. by ROWLAND WHEELWRIGHT. Limited edn.
GOETHE. *Faust.* Translated by JOHN ANSTER. 255 pp., with ills. and 4 col. pl. by HARRY CLARKE. Limited edn.

LANE.
FRANCE (ANATOLE). *Penguin Island.* Translated by A. W. EVANS. 345 pp. + 12 pl. by FRANK PAPÉ. 16s.

SAMPSON LOW, MARSTON AND CO.
ADCOCK (ST. JOHN). *A Book of Bohemians.* 32 pp. + 12 pl. by FRED ADLINGTON. 5s.

STANLEY PAUL.
MILNE (A. A.). *A Gallery of Children.* 105 pp. + 12 col. pl. by SAIDA (H. Willebeck le Mair). 12s. 6d.

OXFORD UNIVERSITY PRESS.
Border Ballads. Selected and decorated with woodcuts by DOUGLAS PERCY BLISS. Foreword by HERBERT J. C. GRIERSON. 111 pp. ill. 12s. 6d.

RELIGIOUS TRACT SOCIETY.
COPPING (HAROLD). *The Home at Nazareth*; *The Nativity.* Colour prints, 30 in. by 20 in. 10s. 6d. each.

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NOTABLE WORKS OF ART AT THE LONDON DEALERS

ADVERTISING, in one form or another, has become, like the telephone and the automobile, a necessary complication of modern life. Like these latter instruments it may sometimes be a nuisance; but, since advertisements must inevitably continue, the best policy for any journal is to make its advertisements as useful, informative, and beautiful as possible.

It has always been the policy of THE BURLINGTON MAGAZINE to encourage advertisers to publish in these pages photographs of the finest works of art they can display. The result has been happy, and we have often been congratulated on the quality and interest of our advertisement pages. If a selection were to be made from the advertisement columns of the Magazine from its first number to the present day, there would be revealed a long series of masterpieces of art and craftsmanship, including many of the greatest works of art that have changed hands during the past quarter of a century.

Our December issue always includes an unusually large number of such announcements, and this year we have decided to carry out an experiment which it is hoped will appeal as much to our readers as it has done to our advertisers. We have invited the latter to let us publish photographs of whatever works of art now in their possession they consider most worthy of their reputations.

These appear on the sixteen pages following this note. So that they may have the maximum effect, we have printed them by the special process we employ in the case of our editorial plates.

The reader will, we think, agree that the series does place, as it were, on exhibition a remarkable collection of pictures and objets d'art, and one that splendidly represents the art dealers of London.

A brief description and the owner's name appears under each plate, but a few additional notes may be found useful.

PLATE 1.—To describe this picture would be to describe the whole art of Turner. But, at the same time, the picture, like so many that are properly regarded as typical of the great landscapist, is something of an oddity, part of Turner's charm being that one never knows what he is going to say next. Here we find him manipulating the foreground in his customary manner, but investing the scene appearing beyond the line of straggling trees with a delicate silvery quality suggestive of the style of artists like David Cox. It will be generally agreed that, taken as a whole, the picture is one of the very loveliest things that Turner ever did. Its authenticity is beyond question. It was bought from the artist, and since that time until to-day its pedigree has been punctuated by cataloguers and exhibition organizers in such a way that no doubt would exist of its authenticity, even if it did not bear upon it the unmistakable marks of Turner's genius. It dates from about 1810.

PLATE 2.—This plate shows a magnificent example of the art of Philips de Koninck, an artist whose works have been the subject of scholarly labours ever since the reinvestigation of Rembrandt's œuvre was begun. As a landscapist de Koninck was closely related to Rembrandt, and the former artist's landscape work afforded as many clues as that of any other painter of the time in support of the fact that Rembrandt was not an entirely isolated genius, as had formerly been supposed. Through the present picture we are able to see to what an extent de Koninck studied the problems of lighting in landscape work. He here displays the same intense interest in the play of light over a wide expanse of land and water as Rubens displays through his landscape with the Château de Steen, in the National Gallery. The arrangement here is, however, far more formal, and the play of light and shade is more logically distributed. This picture was formerly in the collections of Sir George Warrenden and of Mrs. Barnard, of Cave Castle.

PLATE 3.—This plate illustrates in a remarkable manner the work of one of the two or three greatest of all those artists who were at once fine painters and great students of nature. Jakob van Ruisdael contributed enormously to the cult of what has been called "open-air" painting. He was one of those who turned their eyes away from the dim, secluded light of the studio, who looked out of the window upon the green fields and trees. Nothing could surpass the vigour of his best work. The present example, for instance, bears remarkable witness to his power of observation and of draughtsmanship and to the grandeur of his vision. The eye could never tire of following the transitions from tone to tone throughout the broken foreground, the masses of foliage and the spacious forms of the cloudy sky. The picture was until recently on view at the Centenary Exhibition, Norwich.

PLATE 4.—This photograph illustrates a most interesting picture by Wouverman. Such extraordinary ingenuity of composition, with the different figures of human and animal life so cleverly introduced, is by no means always found in Wouverman's' work. The picture makes us feel that it would have been better if the artist had not quite so consistently attempted to express himself in the grand style. In this more domestic vein he evidently felt freer to give way to his fancy, with the result that the observer's eye is entertained in a far subtler way than is possible through most of the artist's episodical compositions.

PLATE 5.—This plate represents one of that long, complex series of Flemish triptychs having for the central panel the motive of the Deposition. The investigation of the history of such works has been steadily pursued by a circle of art scholars during many years. The pictures may be described as semi-anonymous, and in certain cases it has been found convenient to supply a fictitious name to some artist whose identity is known only through his paintings. Thus Dr. Friedländer states that the present example is by the painter of a less striking work in the church of Saint Sang, near Bruges, and he therefore names the artist as the Maître de Saint Sang. The triptych is in excellent condition and is a valuable addition to our knowledge of the Flemish primitive painters.

PLATE 6.—This illustration at once suggests the name of Holbein, but to the practised eye there are differences between it and the work of Holbein at any period. This can best be expressed by saying that the character of the drawing is not the same, if by drawing we mean the precise way in which the brush is handled to describe the subject. Not very many experts could say off-hand to whom the picture should be attributed, though, as a matter of fact, there is no doubt that it is the work of Bartel Beham (or Behaim), of Nüremberg. This artist, who flourished during the first half of the sixteenth century, is perhaps best known on account of his excellent engravings, and a painting of this size and importance and in this state of preservation is a rarity indeed. It is unnecessary to indicate its good points or to emphasize its attractiveness, for it is one of those pictures that can be judged better than most through a photograph.

PLATE 7.—The picture illustrated on this plate is a characteristic work by Cornelis de Vos, the friend of Van Dyck, who painted his portrait. The present *Portrait of a Lady* is rather less in the manner of Rubens than some other portraits by de Vos. The tightness of handling and the tendency to linearism probably suggest a fairly early date. The grace of pose and the delicacy with which the features are drawn greatly enhance the importance of the picture. Formerly it was part of the Sneyd heirlooms at Keele Hall.

PLATE 8.—This illustration is of a *Portrait of a Gentleman*, by Tintoretto. The attribution to that master is beyond all question, for in every detail as well as in the ensemble the workmanship is typical of the great Venetian. This, of course, is not to deny that the picture has a character of its own. It is marked off from the more formal of Tintoretto's portraits by the unusual ease and gracefulness of the arrangement. We have the impression that the distinguished-looking sitter appealed as a man, rather than as a model, to the artist. In a word, it is an "intimate" portrait. One of its greatest charms, however, is due to the technique. The swift, highly emotional brushwork, the daring emphasis of the silhouette, and the almost over-sensitive searching for form and character in the face will appeal to all, even through the reproduction.

PLATE 9.—At first glance one might regard this portrait as belonging to the English school, but a moment's contemplation would dispel that idea, for there is no English portraitist to whom it could reasonably be attributed. The English school of painters has a curiously cosmopolitan character, and this being true of the present portrait, perhaps accounts for one's first impression. It is the work of a very cosmopolitan artist, Alexander Roslin, who was born in Sweden in 1718, worked successfully in Paris, and subsequently confirmed his success in Russia. As will be seen from the photograph, the prevailing influence is French, an influence that is as apparent in it as in the portraits of Gainsborough.

PLATE 10.—This is one of Sir T. Lawrence's portraits of Benjamin West. It is a smaller version and an exact replica of the large picture, painted in 1811 (106 in. by 60 in.), in the National Gallery of British Art, London, to which it was presented by William IV in 1836. That portrait was presumably the one exhibited by Lawrence at the Royal Academy

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in 1821 (the year after West's death, and ten years after it was painted). The version of which this is a photograph is, in all probability, the one from which C. Rolls made the well-known line engraving ($23\frac{3}{4}$ in. by $15\frac{1}{2}$ in.) in 1842. This picture has recently come from a member of the Rolls family.

PLATES 11 AND 12.—One of the pictures illustrated on this pair of plates is by August Renoir, and the other is by Edouard Manet. The turbulent beauty of form in Renoir's flower piece will be apparent to all, yet the picture reminds us to what an extent Renoir was responsible for the change in taste that demanded less exploitation of the attractiveness of things clearly seen and well observed and more attention to beauty of pigment and brushwork. It was by work handled in this exquisite manner that Renoir affected the taste of a host of followers and ultimately helped to change the direction of public preference.

The word that best represents the little pastel portrait by Manet is "charm." It is in the very best sense of the word a pretty picture, the effect being due in part to the artist's close sympathy with and complete understanding of the subject before him. Gloved hands, elegant, if now rather odd, bodice, delicate hue of flesh and hair are all described with the maximum of taste and sympathy. The portrait is of Mdlle. Michel Levy and was painted in 1882.

PLATES 13 AND 14.—The names of Gustave Sisley and Georges Seurat are among the most celebrated as representing that intriguing period when Impressionism was becoming enriched by a sense of design and an interest in modelling as the latter is understood by the painter. The example of Sisley here shown represents the artist in a "naturalistic" mood. The design has still something of the apparently accidental effect suggested by the forms of nature, but, as a matter of fact, that impression is really due to the intricacy of a formal pattern. Seurat, here as elsewhere, loves to cloak the geometrical character of his composition in vividly expressed observations of nature.

The other picture is one of these delicious little oil sketches made by Seurat, often over and over again, before he painted a single large version summing up, as it were, all he had learned through working repeatedly on a small scale. The direct dependence of the artist's greatest works on these little pictures gives the latter an historical and biographical interest, quite apart from their intrinsic charm as works of art.

PLATE 15.—This is not only a very beautiful, but a most unusual piece; indeed, it is something of a mystery. The most probable use for which it was made was as an incense-burner, in which case it must have originally been placed over a stand or tray, on which the incense would be burned. This is suggested by the fact that there is a vertical tube leading from a hole in the bottom to a perforated cap above, and that there are several additional shallow holes below, as though to allow of a fitment. If this theory be correct the perfumed smoke must have found its way through the cap above as well as round the sides—a typically Chinese notion. As will be seen from the photograph, the bronze is in quite perfect preservation. The colour and surface condition are also excellent. The piece is attributed to the CH'IN dynasty.

PLATE 16.—This is one of the most remarkable of Renaissance sculptures in bronze on account of its extraordinary realism. The artist has concentrated his attention on the task of exactly representing the forms of the animal, and so successful has he been that the sculpture appears almost as a symbol of man's attitude to beast. Regarded purely as a work of art, much of its effect depends on the perfect quality of the surface, emphasizing as it does the wonderful rhythm of the folds of hide and the emphatic bulk of the creature. The bronze is, of course, from the famous Hesseltine Collection. It is mentioned by Dr. Bode, p. 12, Part II, No. cxviii.

PLATE 17.—This photograph illustrates a most interesting specimen from one of the greatest periods of textile art. It belongs to the sixteenth, or more probably to the earlier part of the seventeenth century, and is worked on a base of Ispahan velvet. The design is superimposed by means of embroidery in gold and silver thread, the effect of which is splendid in the extreme. As is usual in such work, there is a fairly lengthy inscription. The motive is mainly floral, though bird forms are also introduced. The object is one of those whose pattern has persisted in one form or another until the present day, which is a sufficient demonstration of its fitness for textile work and of its intrinsic beauty.

PLATE 18.—The chief object in this plate is a remarkably fine marble mantel-piece. The plaques are Sèvres and the mounts are ormolu. The period is that of Louis XVI. The photograph does not, of course, show the delicate harmony of the colour scheme expressive of the elegance of taste which so greatly distinguished the period. As the mantel-piece is shown with a delightful set of fire-irons below and four fine pieces of ceramic ware above, it affords an excellent idea of what such a piece looked like in its original environment. These mantel-pieces, if perfectly preserved and of the finest workmanship and design, as in the present case, are, of course, rare. Even minor and damaged examples are much sought after by collectors.

PLATE 19.—This plate illustrates a very beautiful example of Etruscan marble carving. It represents a triumphal procession, and may be presumed to date from the second century B.C. An unusual feature of this example is the trace of polychrome colouring, mainly on the harness and the rider's feet. Etruscan work of this type has always been eagerly studied and collected, and the Etruscan room in the British Museum bears splendid witness to the interest of English nineteenth-century scholars in the subject. Of recent years that interest has tended to grow rather than the reverse, and the revelation of so beautiful and so well-preserved an example as this is welcome.

PLATE 20.—Early musical instruments like harpsichords and virginals have lately been constructed by modern builders owing to the renewal of interest in Old English music. These have been based, of course, on old models, such as that of the harpsichord here illustrated. It is a fine example, marked "Jacobus Kirckman fecit Londini 1758." The case is of beautifully figured walnut, having a rich golden colour. Eighteenth-century designers were indeed fortunate in the keyed instruments then in fashion. It is needless to indicate how perfectly the present design of instrument lends itself to artistry.

PLATE 21.—This photograph illustrates a fine Sheraton period mahogany bureau bookcase with drawers under. The desk is fitted with drawers and pigeon-holes and has a small locking compartment. The perfect contours of the carved pediment give distinction to this piece, and the lattice-work to the doors is of most pleasing pattern. Some years ago there was a marked fashion for great plainness of design in furniture, but the pendulum has now swung a little in the opposite direction, and this piece of furniture can be taken as just sufficiently elaborate to satisfy the prevalent taste of to-day.

The mahogany elbow-chair is a sturdy example of eighteenth-century design, in original condition except for the seat, which has been re-upholstered.

PLATE 22.—This is a rather unusual piece. Students of furniture and furnishing, no less than those interested in silver-work will have no need to be told that it is directly inspired by Chippendale and is of his time. A good many such objects, known as canopied centre-pieces, still survive, though often in a damaged condition. The peculiarity of the present example lies not in the form either of the finely-pierced loose fruit basket, nor in that of the six heavy scroll feet, but in the peculiarly low and elegant canopy. This unusual feature is to be noted not only as a curiosity, but because the low canopy certainly conforms better with the taste and fashion of our day than do the tall and often over-wrought canopies so often seen, which tend to have on a modern table an almost lighthouse-like effect.

PLATE 23.—This photograph shows a charming array of tiny works of art, each in its way perfect. These are connected in the form of four distinct German and English chains or costume ornaments in gold enamel and jewellery; they date from the sixteenth and seventeenth century. The special collector will delight carefully to examine each little creation in turn and discover, if he can, the significance of the minutely expressed symbolism, while the ordinary student of art may be reminded that such chains are frequently shown in Early English portraits as part of the embellishment of the elaborate costumes of the period. These works are from the collection of the late Baroness Salomon de Rothschild.

PLATE 24.—This plate shows a group of three glass candlesticks with moulded Silesian stems. The more usual material for candlesticks is some metal such as brass or pewter, but there is much to be said for glass used for this purpose. In a splendidly apparelled hall or dining-room a cut-glass candelabrum is peculiarly effective. The special virtue it possesses is shared by the glass candlestick, viz., that of re-transmitting and reflecting the source of light so as to produce an effect of subdued brilliance. Just as we attempt to-day to reduce and distribute the glare of the electric globe by means of inverted reflectors, so in the eighteenth century our forefathers used in the case of candle-light this essentially similar device. The three candlesticks illustrated are from that period at its best, and are part of a larger group, the property of the same owner.

PLATE 25.—This plate illustrates a very unusual type of glass-work. The pair of confiture jars and covers appear, on the face of them, to belong to the French school that flourished under the First Empire in the early years of the nineteenth century. Had it not been for the presence of the quite English ormolu mountings, the pair would doubtless have been regarded as of Continental make and design. As it is, it would be hard to find glass objects that better represent the trend of taste at the time.

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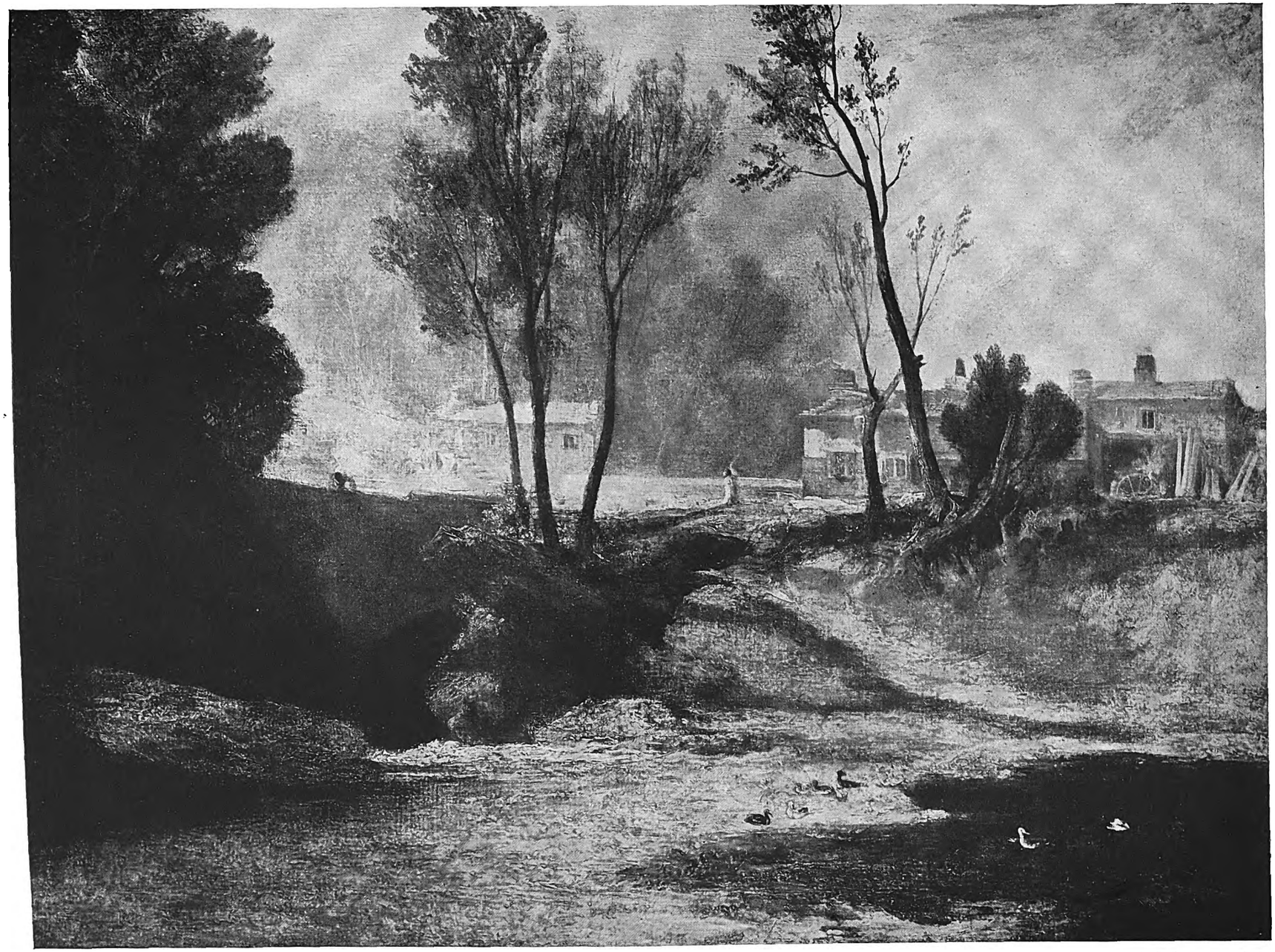
No. 1



CALDER BRIDGE, CUMBERLAND, by J. M. W. Turner. Canvas, 36⅛ inches by 48¼ inches. The property of Messrs. M. Knoedler and Co., 15 Old Bond Street, London, W.1

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No. 2

LANDSCAPE, by Philips de Koninck. Canvas, $32\frac{5}{8}$ inches by $40\frac{3}{4}$ inches. The property of Messrs. Asscher, Koetser and Welker, 43 and 44 Duke Street, St. James's, London, S.W.1

No. 3

LANDSCAPE WITH DISTANT VIEW OF A CASTLE, by Jacob van Ruisdael. Canvas, 21½ inches by 27 inches. The property of the Ver Meer Gallery, 22 Old Bond Street, London, W.1

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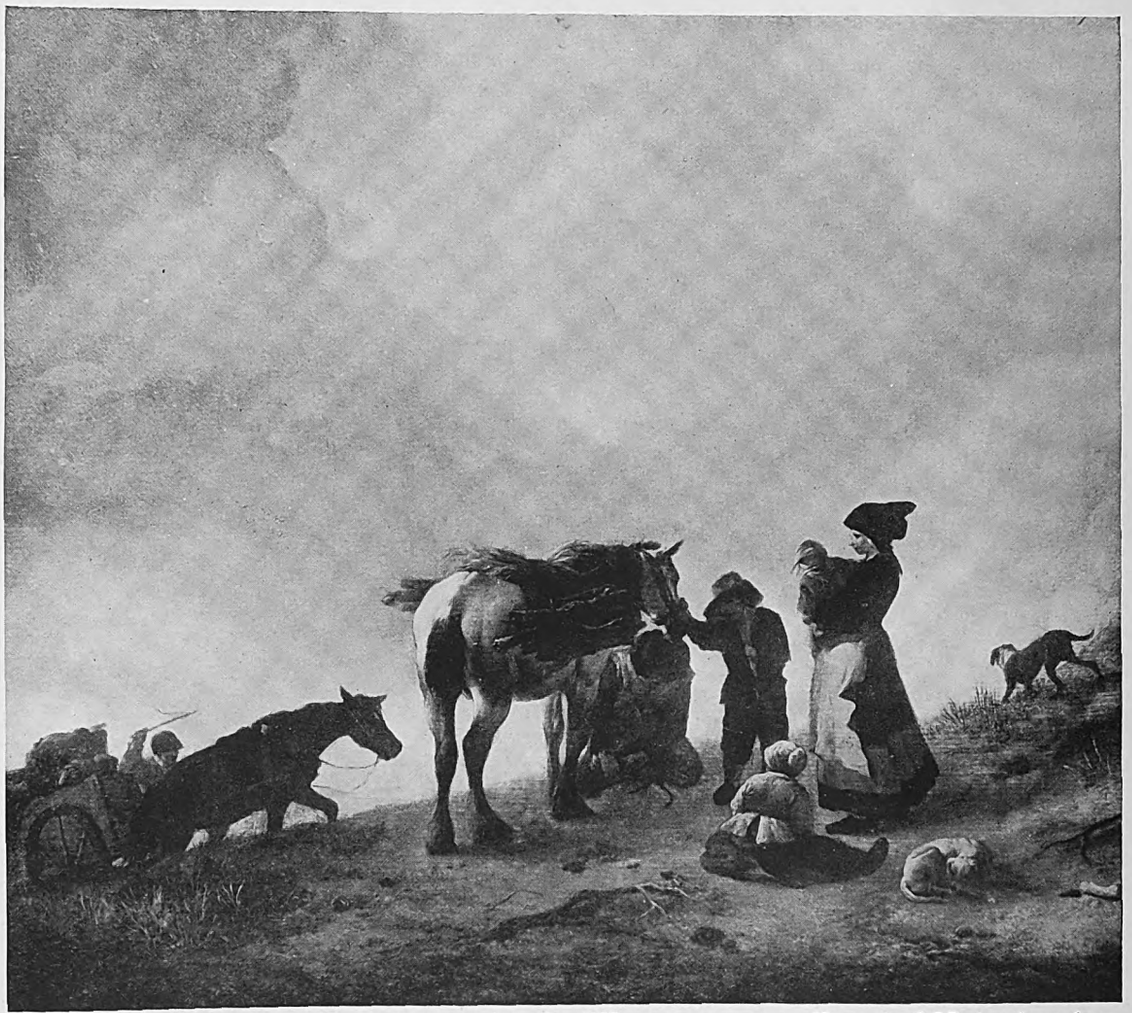
No. 4

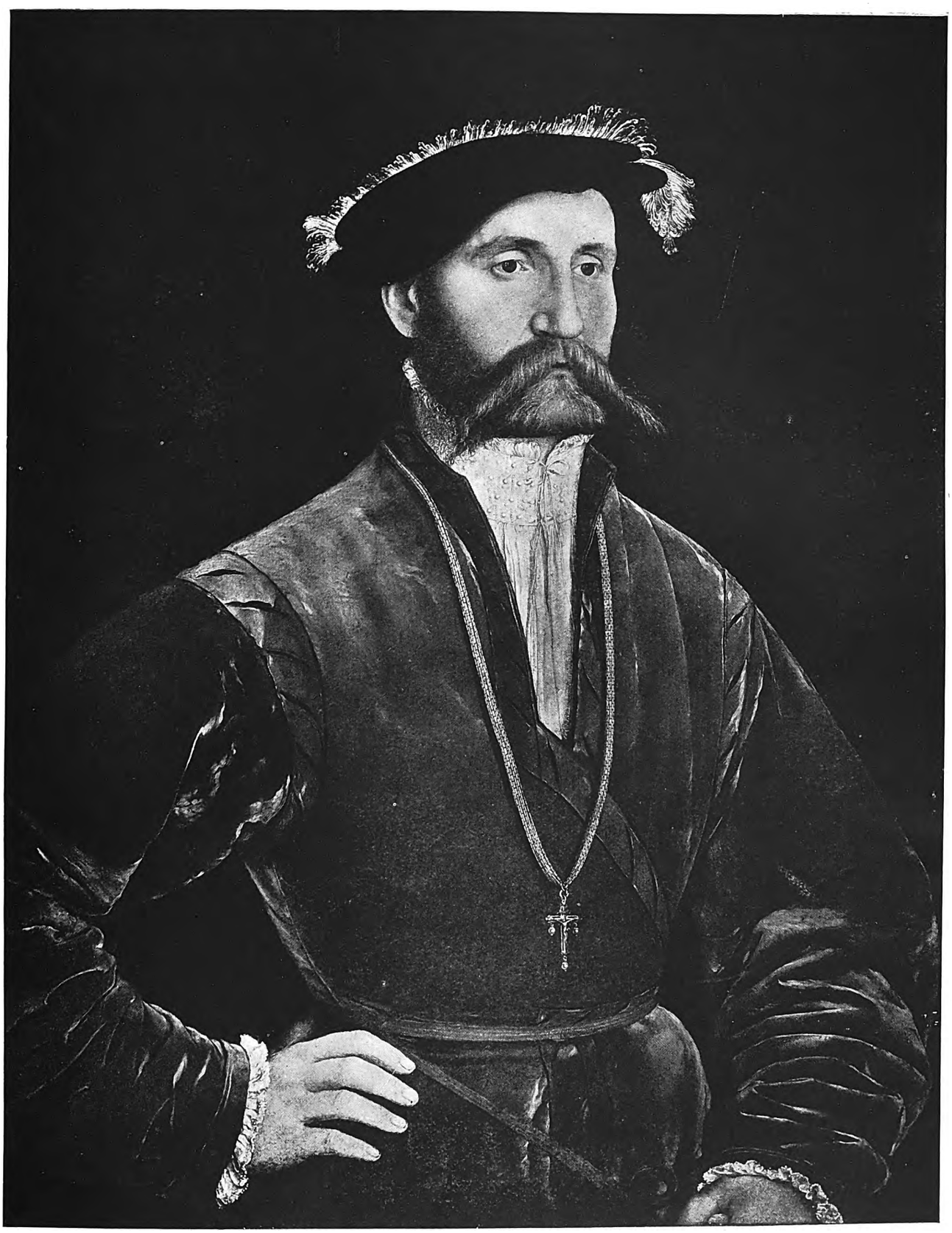


PEASANTS GATHERING FIREWOOD, by P. Wouverman. Panel, $13\frac{7}{8}$ inches by $15\frac{3}{4}$ inches. The property of Messrs. Vicars Bros., 12 Old Bond Street, London, W.1

No. 5

Triptych, by Le Maitre de Saint Sang. Panel, $43\frac{3}{8}$ inches by $27\frac{1}{2}$ inches (centre), $11\frac{3}{4}$ inches (wings). The property of Mr. W. E. Duits, 77 Grosvenor Street, London, W.1

No. 6



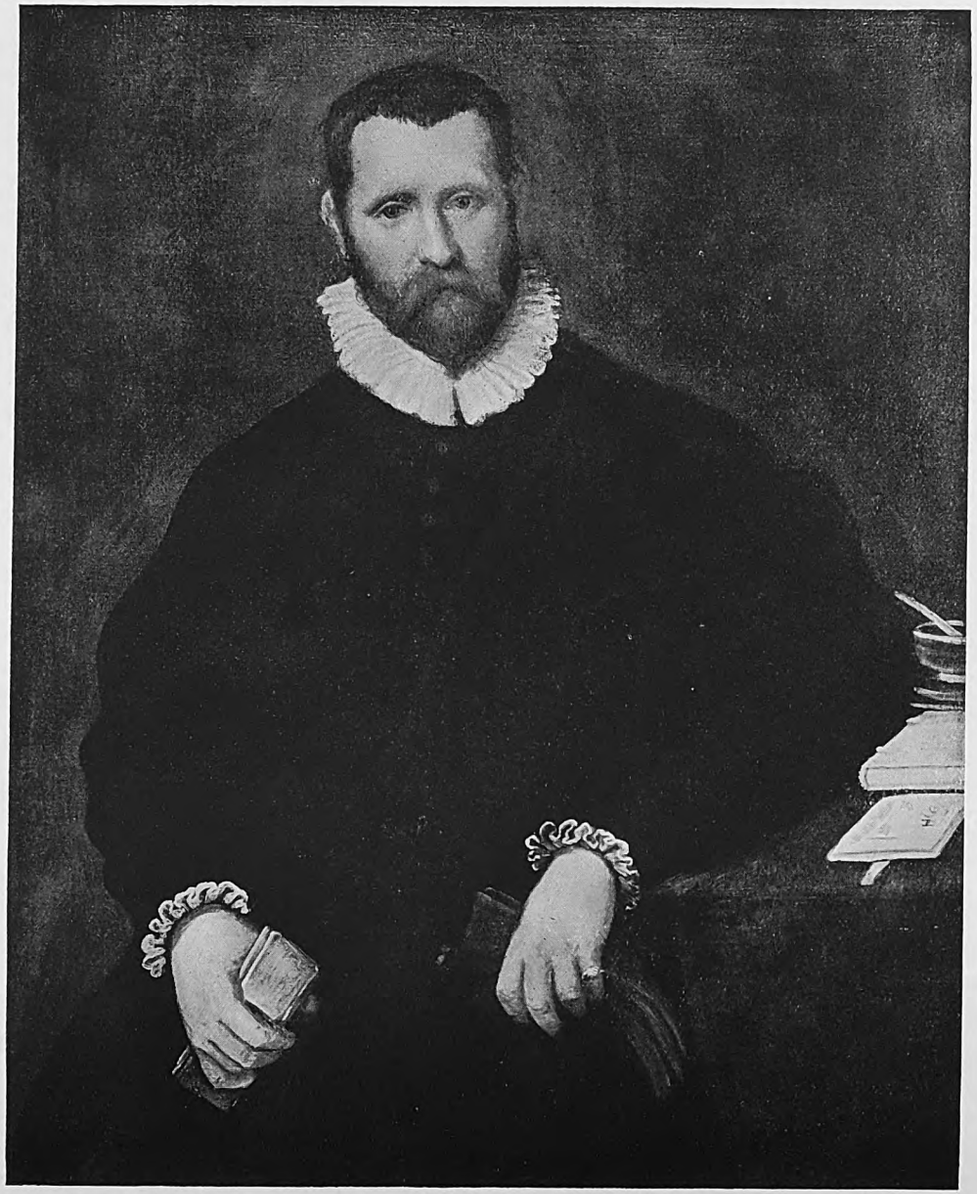
PORTRAIT OF A NOBLEMAN, by Bartel Beham. 24¾ inches by 19 inches. The property of Mr. Frank T. Sabin, 172 New Bond Street, London, W.1

Digitized by Google

No. 7

PORTRAIT OF A LADY, by Cornelis de Vos. Panel, 47 inches by 34½ inches. The property of Messrs. Leggatt Bros., 30 St. James's Street, London, S.W.1

No. 8

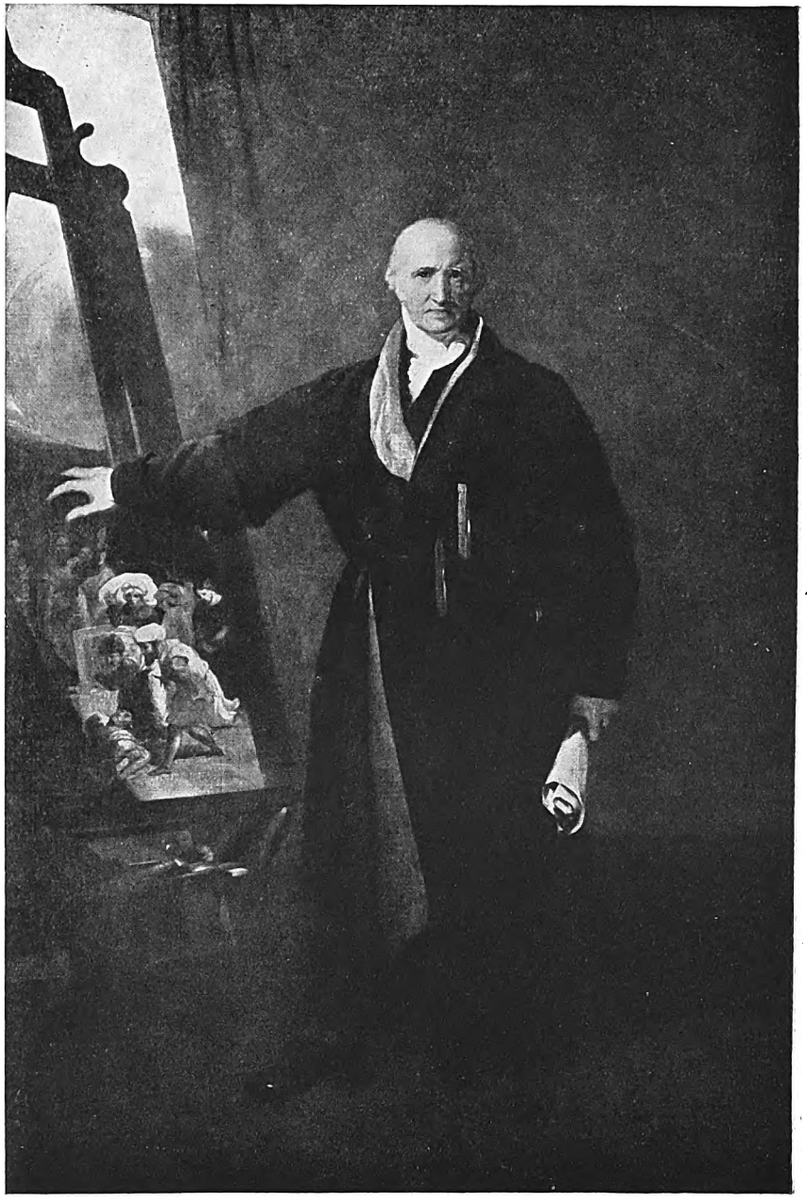


PORTRAIT OF A GENTLEMAN, by Tintoretto. Canvas, 42⅛ inches by 33⅞ inches. The property of Mr. Max Rothschild, The Sackville Gallery, 28 Sackville Street, London, W.1

No. 9

PORTRAIT OF A LADY, by Alexander Roslin. Canvas, 39 inches by 31 inches. The property of Messrs. E. Parsons and Sons, 45 Brompton Road, London, S.W.3

No. 10



BENJAMIN WEST, by Sir Thomas Lawrence. Canvas, 53 inches by 35 inches. The property of the Carroll Gallery, 10 George Street, Hanover Square, London, W.1

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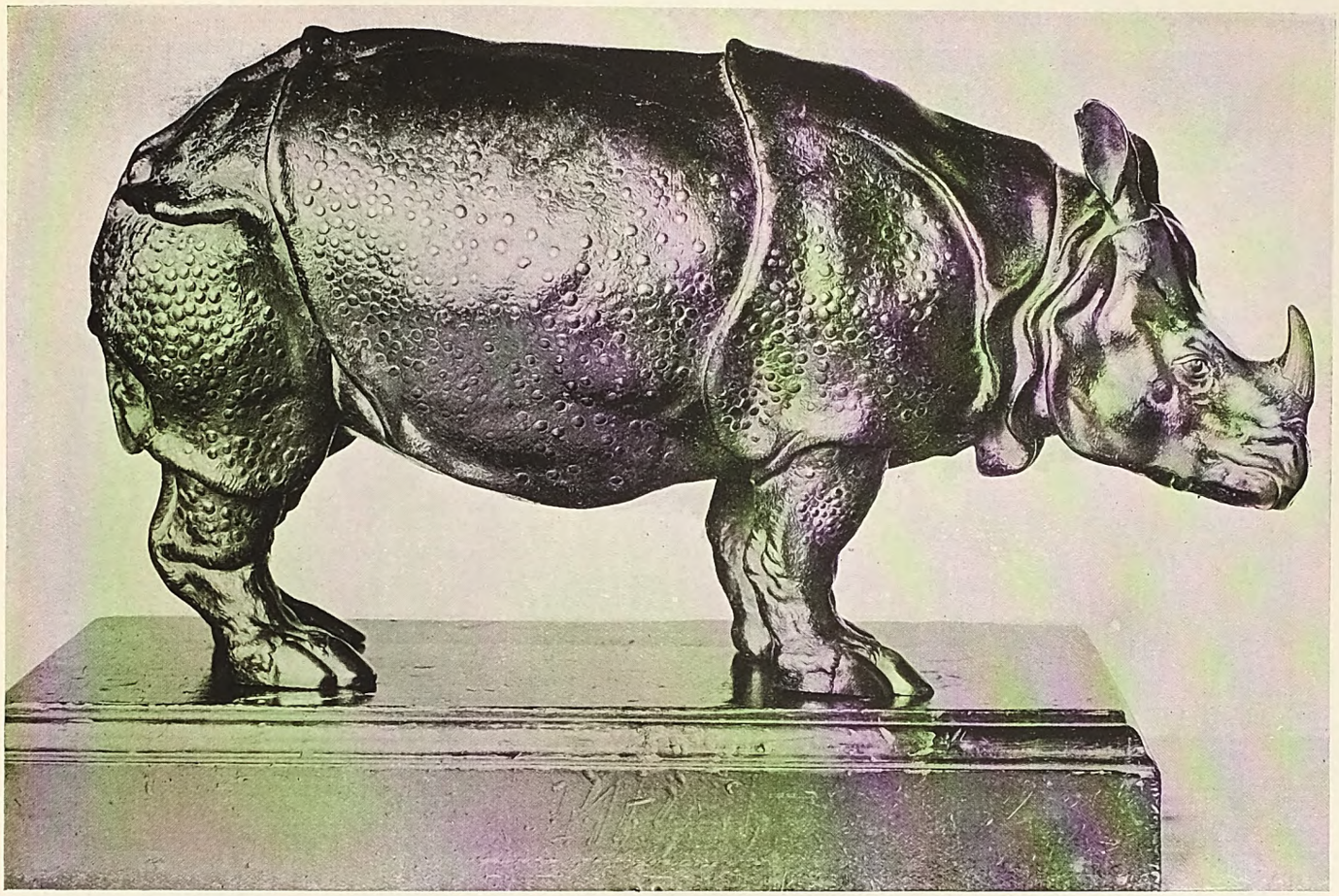
No. 15

Incense Burner (?). Chinese Bronze. Ch'in Dynasty. $8\frac{3}{4}$ inches high. The property of Messrs. Yamanaka and Co., Ltd., 127 New Bond Street, London, W.1

No. 16



Rhinoceros. Italian Bronze. Quattrocento. $9\frac{5}{8}$ inches by 18 inches. The property of Mr. Alfred Spero, 33 King Street, St. James's, London, S.W.1

No. 17

Ispahàn Embroidered Velvet. 16th-17th Century. 3 feet 1 inch by 4 feet 9 inches. The property of Messrs. Vincent Robinson and Co., Ltd., 34 Wigmore Street, London, W.1

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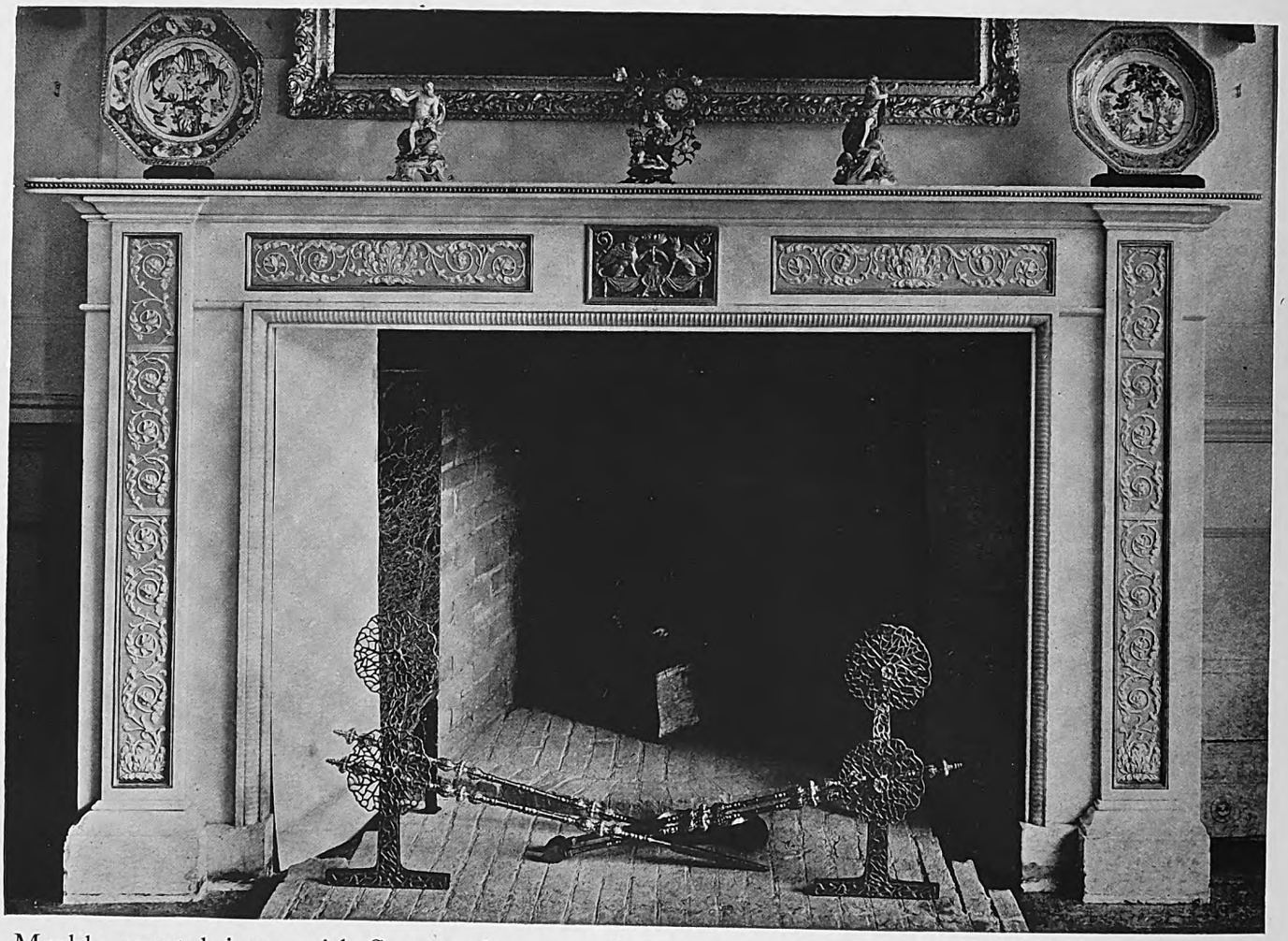
No. 18



Marble mantelpiece, with Sevres plaques and ormolu mounts. Louis XVI. The property of Mr. Basil Dighton, 3 Savile Row, London, W.1

No. 19

Etruscan Marble. 2nd Century B.C. $18\frac{1}{8}$ inches by $32\frac{1}{4}$ inches. The property of Mr. Sydney Burney, 13 St. James's Place, London, S.W.1

No. 20

Harpsichord, by Jacobus Kirckman. 1758. Height 3 feet 0½ inch, length 7 feet 8 inches, width of keyboard 3 feet 1 inch. The property of Messrs. Edwards and Sons (of Regent Street), Ltd., 157-161 Regent Street, London, W.1

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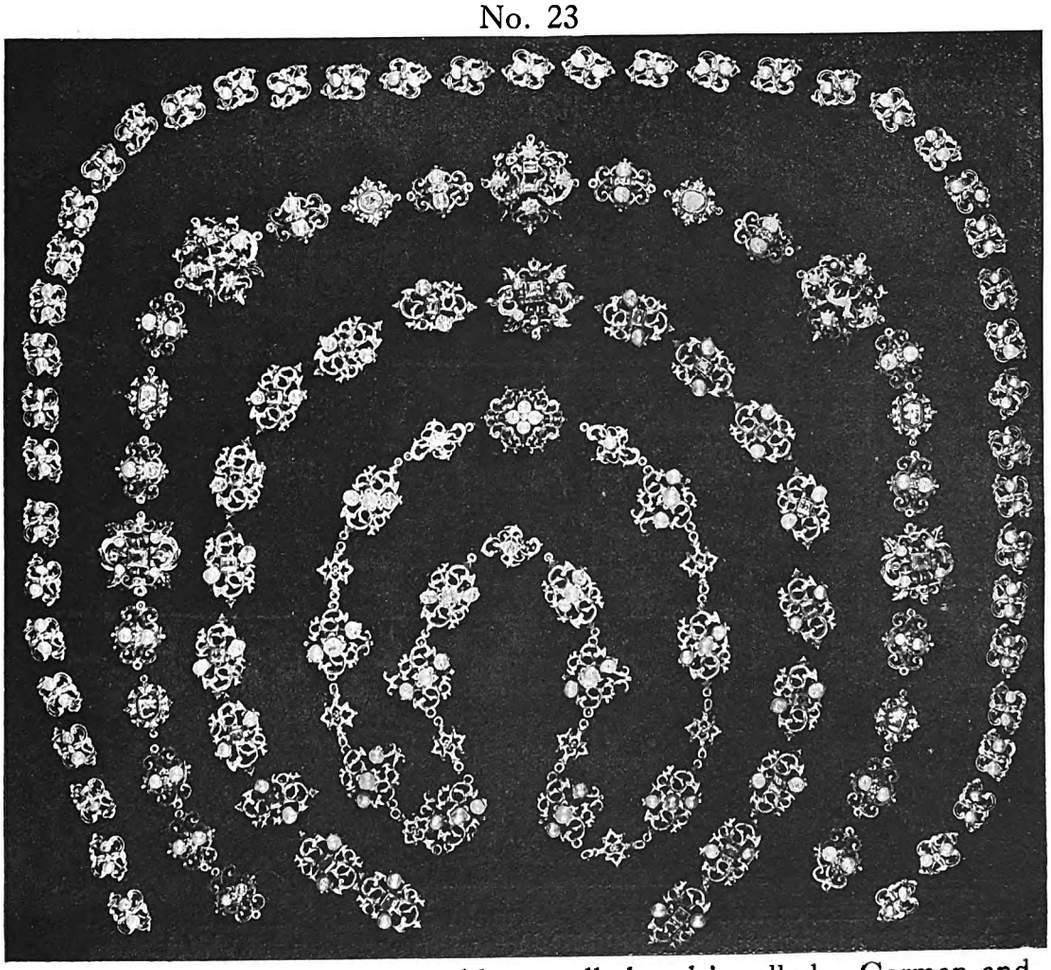
No. 22

Canopied Centrepiece, Chippendale pattern, scroll feet, with pierced loose fruit basket, by John Romer. 1765. 16½ inches high, 15½ inches wide. The property of Mr. S. J. Phillips, 113 New Bond Street, London, W.1

No. 23



Chains or costume ornaments, gold enamelled and jewelled. German and English, Sixteenth and Seventeenth Century. The property of Mr. S. J. Phillips, 113 New Bond Street, London, W.1

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No. 24

Candlesticks, English Eighteenth Century, with moulded Silesian stems and domed feet. The property of Mr. Cecil Davis, 8 St. Mary Abbott's Terrace, Kensington, London, W.14

No. 25

A pair of Confitures and Covers. Ormolu mounts. 16 inches high. The property of Mr. Arthur Churchill, 10 Dover Street, London, W.1

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of

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(1902—1924)

by

JAMES McBEY

Compiled by MARTIN HARDIE

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In the Catalogue each etching is described, particulars of dimensions, trial proofs, states and editions being given in full; moreover, each subject (except four early plates which had not been traced, at the time of going to press) is carefully reproduced in collotype.

There will be *one edition only* of this Catalogue, limited to five hundred copies, of which four hundred and seventy-five will be for sale at £6 6s. od. each. *Every copy will contain an original etching, signed by the artist.*

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Though the publishers may, on some future occasion, issue a supplementary volume, this present Catalogue will not be reprinted.

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EXHIBITIONS

GREAT BRITAIN :

London :

BRITISH EMPIRE EXHIBITION, WEMBLEY. Palace of Arts.
BURLINGTON FINE ARTS CLUB. Italian Art of the 17th Century.
DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Poreclain. The Copenhagen Art Faïence.
DIGHTON, BASIL. 18th-Century Engravings.
GOUPIL GALLERY. Summer Exhibition of Contemporary Art. Group of Portraits by Charles Tharf.
INDEPENDENT GALLERY. Old Masters and Oriental Pottery and Bronzes.
LEICESTER GALLERIES. Pictures and Drawings by Cézanne. Sculpture by Rodin, Degas, etc.
ROYAL ACADEMY. Summer Exhibition.
SACKVILLE GALLERY. Selected Pictures by Old Masters.
SOCIETY OF GRAPHIC ART. Exhibition at the R.I. Galleries (closes July 11).
TOOTH, ARTHUR & SONS. Water-Colours, *India, Vedic, Mythological and Contemporary*, by S. Fyzee-Rahamin.
TWENTY-ONE GALLERY. British Empire Exhibition Posters by Captain Spencer Pryse at the Alpine Club Gallery (opens July 16).
WALKER'S GALLERIES. 21st Annual Exhibition of Early English Water-Colours.
YAMANAKA & CO., LTD., 127 New Bond Street. Early Chinese Paintings, Sculpture and Pottery (closes July 10).

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

Liverpool :

WALKER ART GALLERY. Work by the students of the Liverpool University School of Architecture.

Manchester :

CITY ART GALLERY. Royal Society of Portrait Painters (closes July 4).

Edinburgh :

ROYAL SCOTTISH ACADEMY. 99th Annual Exhibition.

FRANCE :

Paris :

CHARPENTIER, JEAN. Ancient Spanish Art from Primitives to Goya (closes July 5).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.
THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings, Etchings.

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School, Old Masters.

SALES DURING JULY

ENGLAND :

London :

CHRISTIE, MANSON & WOODS, July 7-10, 14-16, Italian Majolica and Bronzes, Mediæval Objects of Art and Silver, Greek, Roman and Etruscan Antiquities, Antique Gems, and Limoges Enamels belonging to Mr. Humphrey W. Cook.
DEBENHAM, STORR & SONS. July 1, 2, 7-9, 14-16, 21-23, 28-30. Jewellery and Plate.
EASTWOOD & HOLT. July 15, Chinese Porcelain and Japanese Curios.
GLENDINING & CO. July 1, Oriental Art; July 7, 8, 21 and 22, Stamps; July 15, Coins; July 16, Medals.
HARMER, H. R. July 6, Stamps.
SOTHEBY & CO., July 2, Worcester Poreclain, Old English Glass and the Masonic Glass, China, Jewels, Prints and Books belonging to the late Major A. C. Keeson. July 3, Old English Pottery and Furniture. July 6 and 7, Books. July 7, 18th-Century Engravings belonging to the late Major Sir Edward Coates. July 8, Pictures. July 8 and 9, Coins. July 9, Silver. July 10, Sevres and Dresden China and Tapestries. July 13 and 14, Prints. July 15 and 16, Chinese Art belonging to the late Dr. G. Crofts. July 20 and 21, Modern Etchings. July 23, Egyptian Antiquities. July 27, Manuscripts and Books.

HOLLAND :

Amsterdam :

MAK, A. July 29, Old Pictures belonging to H. Coray Stoop, Zurich.

DUVEEN BROTHERS

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AUCTIONS

MESSRS. CHRISTIE, MANSON, AND WOODS, 8 King Street.—Two sales of outstanding importance are to take place in July—the Humphrey Cook collection of mediæval objects of art on July 7-10 with the classic antiquities and Renaissance gems, from the same collection on July 14-16, and on July 24 and July 27 a remarkable array of works by the late Mr. J. S. Sargent, R.A., left in his studio at his death. It should be clearly understood that the Humphrey Cook possessions are quite distinct from those at Doughty House, Richmond, belonging to Sir Herbert Cook, although they were inherited from Sir Herbert's grandfather, Sir Francis Cook, the first baronet, in 1901 by the late Mr. Wyndham Cook, the younger brother of Sir Frederick Cook, the second baronet.

The Italian Majolica embraces the famous Alexander Barker collection, purchased *en bloc* in 1870, and comprises unusually fine specimens of Gubbio, Deruta, Faenza, Castel Durante, Caffagiolo, and Urbino craft. Many of these Cinquecento survivors are in sound condition and akin to those in the George Salting bequest at the Victoria and Albert Museum. It is expected that prices realized in the Octavius Coope sale, 1910, and in the Taylor sale, 1912, will be surpassed. The sixteenth-century Paduan bronzes are of notable quality—especially the Riccio inkstands; the Limoges enamels contain two Nardon Pénicaud plaques; there is an interesting Holbein miniature of the first Earl of Southampton, and in the silver are Frankfurt and Augsburg silver-gilt cups and and tankards with many rare Portuguese decorative vessels.

The classic gems from the Marlborough collection and from that of the late Sir John Charles Robinson contain the well-known Bacchic group (which brought £380 in 1899). The antique Græco-Roman objects are especially representative, and the chief of them were lent to the Burlington Fine Arts Club in 1903, including the agate vase originally in the possession of Rubens and subsequently in the Beckford, Hamilton Palace, and Alfred Morrison collections. Many of the Cook marbles are illustrated in Michael's book on ancient sculpture.

Studio remainders, as evinced in the Leighton and Burne-Jones sales—and especially in the Edward Stott disposal, 1918—often make an irresistible appeal. It is safe to prophesy a big event on the last Friday in the season (July 24) when the selection of Sargent oil studies and drawings is to be offered at Christie's. The water-colours are dazzling in colour and atmospheric brilliancy, and are sure to create a sensation when hung. They show the master's certitude in registering a passing phase of light, and were obviously executed in joyous gusto. We doubt whether such an array of fascinating glimpses has been seen this century, notwithstanding the high standard of water-colour art.

Painters will find many object lessons in the remarkable oil studies for portraits. The Sargent method of capturing, with a few swift and strong strokes of the brush, an arresting verisimilitude of a sitter, with the contours suggested as if by sculpture, is illustrated to the full in the series of slick sketches made for the large group of "Some Generals in the Great War," now in the National Portrait Gallery. Those for French and Wilson are of superb mastery, and there is among other sketches a magical study for Coventry Patmore, which will arouse enthusiasm. The full-length study for Madame Gautereau proves the rapidity by which Sargent could, in a single sitting, absorb and express truthfully the form and characteristics of a sitter who interested him. Some oil studies after Hals and Velazquez show his desire to probe the secrets of the early masters, and for sheer thoroughness, unflinching laboriousness to attain the end in view, the cartoons for the Sargent lunettes in the Boston Library form an abiding memorial to the great artist's determination to overcome all difficulties. If America can leave England a few of these for the benefit of our art schools and students it will be well. And in the general collection there should be works considered worthy to be placed in the projected Sargent Gallery at Millbank. A mild surprise is a somewhat smooth and "pretty" portrait of a Venetian gondolier, done 25 years ago, or even much earlier, and among the plein-air landscapes in oils are sudden captures of Norwegian spates, Mediterranean coasts, Spanish sun-flecked groves, and the like. A tribute from one painter to another is a Sargent sketch of Claude Monet at his easel in the sunlight at Palma, Majorca. Among the numerous works by other artists are two beautiful pictures by P. Wilson Steer and Claude Monet's fine *Rock at Tréport*.

MESSRS. SOTHEBY & Co., 34 and 35 New Bond Street, W.1.—Among the pictures and drawings belonging to the late John Lane, the publisher, to be sold on July 1 are two portraits ascribed to Gilbert Stuart of John Shaw (the first Irishman to be naturalised in America) and of Jonathan Trumbull, a staff officer to George Washington, and the original of "Brother Jonathan." Two parts of the late Major Sir Edward Coates's collections of engravings have already been sold. The third portion is to be submitted on July 7, and contains a complete set of Wheatley's "Cries of London," printed in brown.

MESSRS. PUTTICK & SIMPSON'S, 47 Leicester Square, W.C.1.—At the Donaldson Museum, the Grand Avenue, Hove, Brighton, this firm will disperse on July 6-10, the varied possessions left by the late dealer, Sir George Donaldson. There is an array of 689 lots, and the pictures include a Gainsborough portrait (30 in. by 25 in.), generally known as the "Hon. Augusta Phipps," and there is also a very clever and winsome Gainsborough drawing of his wife on her walk to church, bedight in her Sunday best. Two Raeburn portraits, Chardin's "Pierrot Voleur" and works of the Dutch School, notably a Paul Potter panel and a Hobbema woody landscape, are other features. The furniture includes oak-wood-work and panelling for a 16th-Century room, taken from Yarmouth, Barnet and Rouen, and there are numerous antique marbles, collected in Rome.

The Donaldson historical autographs and relics will be sold at the firm's rooms in Leicester Square on July 10, and there will also be offered a letter by Reynolds denying that the Academy Council is capable of duplicity of conduct, one by Turner on the advantages of railways, and a letter by Whistler mentioning that he has finished a Thames Nocturne in blue and gold, "a hundred pounder."

A. C. R. CARTER.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

For new acquisitions see p. 33.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS

G. D. TIEPOLO: Two drawings from an album with title "Divertimenti per i Ragazzi."

NATHANIEL HONE, R.H.A.: Seven water-colour drawings.

A VAN DYCK. Drawing for or after a picture now destroyed.

LEONARD BRAMER: *Christ Purifying the Temple.*

G. F. VAN BLOEMEN: Series of 57 pen and ink drawings of the neighbourhood of Rome, from a sketch book.

DEGAS, FORAIN, GAUGUIN, SEGONZAC and STEINLEN: Drawings. Presented by the Contemporary Art Society.

EUGÈNE BOUDIN: Two drawings presented by Ernest Marsh, Esq.; one, presented by Lionel Pearson, Esq.

PRINTS

Rare early German engravings, duplicates from the Albertina, by MAIR VON LANDSHUT (1), VEIT STOSS (1), WENZEL VON OLMÜTZ (1), MASTER MZ (1), MASTER WH (1), ISRAEL VAN MECKENEM (11).

A unique impression of an engraving by WENZEL VAN OLMÜTZ, after Dürer.

Fourteen Italian and French Etchings and Engravings of the 6th and 17th Centuries.

A Collection of 35 Italian Etchings of the 16th and 17th Centuries from the Rudge Collection. Presented by Campbell Dodgson, Esq., C.B.E.

A Collection of 47 prints after R. P. BONINGTON.

Forty-five prints presented by the Contemporary Art Society, a volume of woodcuts by PAUL GAUGUIN, a portfolio of 20 lithographs by IVAN MESTROVIC and a colour print by JACQUES VILLON after Pablo Picasso.

ORIENTAL SUB-DEPARTMENT

CHINESE PAINTINGS

CHAO KUNG-YU (attributed), 12 Century. *The Attack on the Bowl.*

YÜ CHIH-TING, early 18th Century. *Lady and Maid with a Candle.* Presented by G. Eumorfopoulos.

PERSIAN PAINTINGS

Zāl Presenting Rustam to the Persians as their Champion. A miniature of the early 13th Century.

Portrait of a Physician, 16th century. Presented by H. van den Bergh, Esq., through the National Art-Collections Fund.

Two drawings of the 16th Century. Presented by W. Bateson, Esq., F.R.S.

INDIAN PAINTINGS

The Great Suttee of Ranjit Singh's Wives, and two other paintings of the SIKH SCHOOL. *Abanindro Nath Tagore: The Departure of Gotama.* Presented by Louis Clarke, Esq. *Lion Hunt*; and *Prince Hawkins*; MOGUL SCHOOL. Presented by W. Bateson, Esq., F.R.S.

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JAPANESE WOODCUTS

Six prints by KIYONAGA. *Amagoi Komachi,* and *A Sorceress,* by HARUNOBU. *Girls in a Pleasure-boat*; triptych by CHOKI.

VICTORIA AND ALBERT MUSEUM

Items marked * are not on exhibition.

ARCHITECTURE AND SCULPTURE

A collection of Spanish plaquettes of the late 16th or early 17th Century. Presented by Dr. W. L. Hildburgh, F.S.A.

CERAMICS

Pair of vases of CHINESE porcelain painted in black and brown, and marked with the *Nien hao* of Yuan Shih-Kai. Presented by H. M. the Queen.

A collection of ENGLISH glass of the 17th, 18th and early 19th Centuries. Presented by Mr. and Mrs. C. Rees Price.

Bowl, earthenware with sgraffito design and green glaze. PERSIAN. 9th or 10th Century. Purchased.

Glass bowl with impressed designs of stylised animals. Early PERSIAN. Purchased.

ENGRAVING, ILLUSTRATION AND DESIGN

J. S. COTMAN: * Pencil Sketches (11). Presented by the Rt. Honble. Viscount Lascelles, K.G., D.S.O.

GEORGE BARRETT: * Sketch-books (2). J. S. COTMAN: Pencil Sketches (83). HENEAGE FINCH (EARL OF AYLESFORD). Drawing, *A Wooded Landscape.*

* Original Designs for Posters by G. SHERINGHAM (2); MCKNIGHT KAUFFER (2); F. TAYLOR, and W. A. KERMODE.

INDIAN SECTION

By purchase. Twenty-one Mogul Paintings, or Portfolio-Pictures, formerly in the Imperial Collection at Agra and Delhi. These works, executed by celebrated Court Painters of the period of the Emperors Jahangir (1605-1627) and Shah Jahan (1627-1658), include characteristic specimens of the art of USTAD MANSUR, FARRUKH BEG, BICHITR, GOVARDHAN, MIR HASHIM and ABUL-HASAN (better known as " NADIR-UZ-ZAMAN ").

PAINTINGS

J. HOLLAND: Two water-colour drawings of flowers. J. SKELTON: *Rome,* two water-colour drawings, 1758. J. HOPPNER: Landscape, a water-colour. 4th EARL OF AYLESFORD (attributed to). A water-colour. SIR D. Y. CAMERON: *" Berwick-on-Tweed,"* Drawing. S. SHELLEY: *Annabella Crauford and Mary Crauford,* Miniature. Presented by Mrs. F. Moeller. B. LENS, senior: *Portrait of Richard Newcourt,* Indian Ink. Miniature painter's box, presented by Mrs. Amy Brodrick. George Engleheart's paint-box and palettes, presented by Miss Rachel Barclay.

METAL WORK

A group of small Japanese bronzes for ecclesiastical use. Presented from the C.M. Major Collection.

The Stern Cup, a silver-gilt two-handled cup and cover; LONDON, 1673-4.

A silver-gilt wine-pot with engraving and relief decoration. CHINESE; 18th Century. Presented by Anthony White, Esq.

TEXTILES

* Embroidered picture, ENGLISH; late 17th Century, representing David and Bathsheba, bequeathed by Mrs. E. Cragg.

* Embroidery panel, English; early 17th Century.

* ENGLISH sampler in the form of a perpetual calendar, dated 1787.

TURCOMAN embroidered cloak, early 19th Century.

WOODWORK

Dressing case decorated with filigree work in rolled paper, coloured and gilt, and shell work with the initials M.W. and the date 1687. ENGLISH. Bequeathed by the late Colonel T. J. Seppings.

Arm-chair of walnut, finely carved, and upholstered in red velvet. ENGLISH; about 1730. Presented by the children of the late Sir George Donaldson.

PUBLICATIONS RECEIVED

ARCHITECTURAL PRESS.

NEWTON (William Godfrey). *Prelude to Architecture,* 59 pp. 3s. 6d.

HERMANN FREISE, PARCHEM i. M.

Rembrandts Handzeichnungen. III Band. Staatliches Kupferstich-Kabinett und Sammlung Friedrich August II zu Dresden. Herausgegeben von Kurt Freise, Karl Lilienfeld, Heinrich Wichmann. 22 pp. + 130 pl.

HERMITAGE MUSEUM.

Sbornik (*Published Papers*) No. 1; 76 pp. + xxii pl.

LANE.

TABARANT (A.) *Pissarro.* Translated by J. Lewis May, 63 pp. + 40 pl. (Masters of Modern Art). 5s.

LUZAC.

WADDELL (L. A.). *The Indo-Sumerian Seals Deciphered,* discovering Sumerians of Indus Valley as Phœnicians, Barats, Goths and famous Vedic Aryans, 3100-2300 B.C. 146 pp. ill. 10s.

MILFORD: OXFORD UNIVERSITY PRESS.

BHATTACHARYYA (Benoytosh) *The Indian Buddhist Iconography,* mainly based on the Sādhanamālā and other cognate Tāntric texts of rituals. 220 pp. + 69 pl. 55s.

MURRAY.

Jacomb-Hood (G. P.). *With Brush and Pencil,* 351 pp. + 19 pl. 16s.

MURBY.

GREGORY (Edward W.). *The Art and Craft of Home-Making,* with an appendix of household recipes. Second edition with additional chapters. 224 pp. ill. 15s.

NIJOFF: THE HAGUE.

VAN MARLE (Raimond). *The Development of the Italian Schools of Painting.* Vol. IV., 534 pp., with 254 ills. + 4 pl.; Vol. V, 518 pp., with 284 ills. + 3 pl. Each vol. £2 2s.

OXFORD: CLARENDON PRESS.

BLOMFIELD (Sir Reginald, R.A.). *The Touchstone of Architecture,* 245 pp. 7s. 6d. PARKES (Joan). *Travel in England in the Seventeenth Century.* 354 pp. + 36 pl. and map. 21s. RICHMOND (Ernest Tatham). *The Dome of the Rock in Jerusalem.* A Description of its Structure and Decoration. 111 pp. + 68 ills. (some in col.) Ltd. edn. of 500 copies. £6 6s.

PROPYLÄEN VERLAG, BERLIN.

SCHÄFER (Heinrich) and ANDRAE (Walter). *Die Kunst des alten Orients.* 686 pp., fully ill. + 35 pl. (Propyläen-Kunstgeschichte, II.)

REAL ACADEMIA DE BELLAS ARTES DE SAN CARLOS, VALENCIA. *Archivo de Arte Valenciano.* Año IX, 108 pp. ill.

SCHMIDT, BERLIN.

GEBHART (H.) *Gemmen und Kameen.* 228 pp. with 255 ills. (Bibliothek für Kunst-und Antiquitäten-Sammler, Band xxvii.) Gm.10.

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BRINTON (Selwyn). *Venice Past and Present,* 184 pl., fully ill. 7s. 6d.

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WEEKLY.—The Architect, 2944-7.

FORTNIGHTLY—Beaux-Arts, 10, 11; Der Cicerone, xvii, 10, 11.

MONTHLY.—L'Amour de l'Art, vi, 4, 5; Antiquarian, iv, 3-5; The Arts, vii, 4, 5; The Bulletin of the Cleveland Museum of Art, xii, 5. Bulletin of the Metropolitan Museum of Art, xx, 5; Bulletin of the Minneapolis Institute of Arts, xiv, 6; Bulletin of the Royal Ontario Museum, May; Gazette des Beaux-Arts, 756-7; Kunst und Künstler, xxiii, 2; Le Musée, viii, 4; Pennsylvania Museum Bulletin, 95; La Revue d'Art, xxv, 3-4; La Revue de l'Art, 266.

BI-MONTHLY.—L'Arte, xxviii, 3.

QUARTERLY.—Oud-Holland, xlii, 3.

CATALOGUES AND PAMPHLETS.—Burlington Fine Arts Club. *Catalogue of an Exhibition of Italian Art of the 17th Century;* Fitzwilliam Museum, Cambridge. *Annual Report,* 1924. Fogg Art Museum, Haward. *Notes.* Vol. ii, 1; Koninklijk Museum van Schoone Kunsten, Antwerp, *Jaarlijksch Verslag,* 1924; Guias del Museo del Prado 1. *Salas de Pintura Francesa* por F. J. Sánchez Canton; Privately printed. *Origins in Place Names.* By an Ignorant Student, xxx Purpose; xxxiii Pressure. Each with one plate; Bulletin of Smith College, *Hillyer Art Gallery;* Thannhauser, Munich, *Albert Weisgerber*; Victoria and Albert Museum, Dept. of Woodwork. *Catalogue of Japanese Lacquer,* Part II, *Medicine Cases* (*Intro.*), 162, pp. + 37 pl. 4s. 6d. post free; Weidmanische Buchhandlung, Berlin. *Fürstenporträte auf italienischen Münzen des Quattrocento.* Hans Nussbaum.

TRADE LISTS.—Baer, Frankfurt-a-M. No. 711, *The Balkans and the Near East;* Basil Dighton; *A Collection of 18th Century Engravings*; Foyle; Catalogue (*Part II*) *of Dept. No.* 17; Gilhofer und Ranschburg, Vienna, *Antiquariato Katalog,* No. 178; *Catalogue of an important Library of rare and valuable Books, No.* 180; Maggs Bros.—*English Literature and Printing from the 15th to the 18th Century. Part II, M—Z*; *Norstedts Nyheter,* xv, 7; Sawyer, *Catalogue of Books and MSS. No.* 80; Schulz, Plauen. *Neuerscheinungen der in-und ausländischen Kunstliterateur;* H.M. Stationery Office. *Monthly Circular,* No. 76; Tavrnier, Ghent. *Le Bouquiniste Gantois,* No. 123.

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DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

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ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

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ROYAL SCOTTISH ACADEMY. 99th Annual Exhibition. (Closes August 29.)

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GALLERY AND MUSEUM ACQUISITIONS

DRAWINGS

A. ALTDORFER: *St. Christopher*, 1512.

C. PROCACCINI: *Joseph and Mary turned away from the inn.*

E. E. LEMERCIER: Two pastel studies for *Contemplation.*

T. A. STEINLEN: Three studies of cats, two landscapes.

PRINTS

SCHÄUFELEIN: *Von den syben sondern frewden Marie;* book (1513?), with nine undescribed woodcuts.

MONOGRAMMIST, N. S. N.: *Woman and landsknecht.*

M. ZÜNDT: Etched *Portrait of Cyriac Schnaus.*

REMBRANDT: *Self Portrait*, B.10, H.30. The rare 1st state (Rudge collection).

R. WHITE: Ninety-seven engraved portraits.

DANIELL, AFTER DANCE: One hundred and forty-five etched portraits; proofs, including many unpublished portraits.

J. SPILSBURY: *Marquis of Granby;* undescribed mezzotint after Reynolds.

COMTE DE PAROY: *Gil Blas in the Robbers' Cave;* colour print after L. Defrance.

Three hundred and fifty prints illustrating the French Revolution and life of Napoleon I, from collection of the Earl of Crawford.

Modern etchings by BÉJOT (10), BRACQUEMOND (130), AUSTEN BROWN (6), DORÉ (5), ROBINS (1), ROUSSEL (1), ALDEN WEIR (3).

CAMILLE PISSARRO: Six lithographs.

HENRY BATAILLE: *Têtes et Penseés.* Set of lithographs.

CERAMICS AND ETHNOGRAPHY.

Sung Chün ware numbered bulb-bowl; Sang de boeuf vase, K'ang Hsi period; peach-bloom water-pot, with K'ang Hsi mark; mille-fleurs water-pot, with Imperial Ch'ien Lung mark. Presented by the Keechong Hong.

Porcelain Box, with red on yellow decoration. Mark of the Chia Ching period. Presented by O. C. Raphael, Esq.

Two porcelain vases with Yüan Shih-K'ai's marks. Presented by Mrs. Spier.

Late Ming porcelain bottle, with raised design in a yellow ground. Purchased.

Blue and white water-pot with Hsüan Tê mark. Purchased.

White Chinese porcelain water-pot and a Damascus tile. Presented by Miss Edmonds (through the N.A.C.F.).

Five pieces of Flight and Barr Worcester porcelain. Presented by Viscount Dillon (in memory of Lady Dillon).

Dish of Meissen porcelain. Presented by Dr. G. F. Hill.

Vase of Yüan Shih-K'ai porcelain and a T'ung Chih bowl. Presented by R. L. Hobson, Esq.

Pyrophilite clothes-weight in the form of an ox. Early Chinese. Presented by H. J. Oppenheim, Esq.

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ARCHITECTURE AND SCULPTURE

The Rape of the Sabines; group in stucco over wood. ITALIAN; first half of the seventeenth century.

St. Peter and St. Paul; statuettes in terra cotta. ITALIAN; seventeenth century. Presented by Dr. W. L. Hildburgh, F.S.A.

CERAMICS

Wine glass, diamond-engraved, with the name and date, BARBARA POTTERS, 1602; cordial glass inscribed "G——e Durant for ever"; mug, green glass, with applied medallions, dated 1720, and five other specimens of old ENGLISH glass. Presented by Mr. and Mrs. C. Rees Price.

Two-handled jar of soft Chün ware. CHINESE; probably Ming period. Presented through the National Art Collections Fund by Keechong Hong, Hong Kong.

Panel, porcelain, painted in black, with an allegorical scene relating to a wedding, in the manner of a Dutch engraving. CHINESE; second half of eighteenth century. Presented by Admiral Sir Robert and Lady Prendergast.

ENGRAVING, ILLUSTRATION AND DESIGN

* Cartoons of Windsor Tapestry; designs for Covers of a Sofa for H.M. Queen Victoria, etc. (Thirteen sheets.) Presented by A. S. Barber, Esq.

* Specimens (eight) of French wallpaper, early nineteenth century. Presented by Mrs. Tremayne.

METALWORK

Lacquered iron tea-caddy, Pontypool ware. Presented by H.M. Queen Mary.

Sheffield-plate verger's staff. Presented by Lieut.-Colonel T. F. Parkinson.

TEXTILES

Border and three squares of needlepoint silk lace, used for ornamenting the Jewish talith. ITALIAN; latter part of seventeenth century. Bequeathed by Mrs. E. Cragg.

Linen cap with gold embroidery, cut work and lace fillings. ELIZABETHAN.

Sampler of embroidered linen. ENGLISH; first half of seventeenth century.

Embroidered panel from a casket, with silver thread ground. ENGLISH; middle of seventeenth century.

PUBLICATIONS RECEIVED

ALLGEMEINE VERLAGSANSTALT, MUNICH.

HARTLAUB (G. F.) *Giorgiones Geheimnis.* Band II. 82 pp. + 44 pl.

* BRINKMANN (A. E.). *Schöne Gärten Villen und Schlösser.* 213 pp., including 150 pl.

BENN (ERNEST). *The Year Book of Oriental Art and Culture*, 1924-1925. Edited by Arthur Waley. Vol. I. 142 pp. Vol. II. Portfolio containing 60 pl. £5 5s.

BATSFORD.

* JEKYLL (GERTRUDE). *Old English Household Life.* 222 pp., illustrated. 21s.

THE BODLEY HEAD.

HIND (C. LEWIS). *The Uncollected Work of Aubrey Beardsley.* 26 pp. + 106 pl. £2 2s.

CONSTABLE.

JOHANSEN (P). *Phidias and the Parthenon Sculptures.* 134 pp., illustrated. 10s. 6d.

NOEL DOUGLAS.

LEROY (L. ARCHIER). *Wagner's Music Drama of the Ring.* 196 pp. + 4 pl. (Wood engravings by Paul Nash.) 12. 6d.

FRANKFURTER VERLAGS-ANSTALT, FRANKFURT-A-M.

Jahrbuch für Kunstsammler, 1924-1925. Herausgegeben von Adolph Donath. 129 pp., with 44 illustrations.

F. J. MARCAN-VERLAG.

KRAUTHEIMER (RICHARD). *Deutsche Beiträge zur Kunstwissenschaft.* Herausgegeben von Paul Frankl. Band II. *Die Kirchen der Bettelorden in Deutschland.* 150 pp. + 46 pl. 23 M.

HUMPHREY MILFORD.

MAUDE (AYLMER). *"Tolstoy on Art," and its Critics.* 30 pp. 6d.

BLAKE (VERNON). *Relation in Art: A Suggested Scheme of Art Criticism.* 325 pp. + 32 pl. 18s.

VERLAG DER MÜNCHNER DRUCKE, MUNICH.

WEIGBERGER (MARTIN). *Die Formschnitte des Katharinenklosters zu Nürnberg.* 53 pp. + 25 pl. (9 in col.). M. 50.

JOHN MURRAY.

BROWN (G. BALDWIN). *The Arts in Early England.* Vol. II. *Anglo-Saxon Architecture.* 500 pp. + 29 pl. 30s.

OXFORD UNIVERSITY PRESS.

The Thirteenth Volume of the Walpole Society, 84 pp. + 37 pl. (Issued only to subscribers.)

OXFORD UNIVERSITY PRESS, AMERICAN BRANCH: MR. HUMPHREY MILFORD.

MANWARING (ELIZABETH WHEELER). *Italian Landscape in Eighteenth Century England.* A study chiefly of the

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influence of Claude Lorrain and Salvator Rosa on English taste. 1700-1800. 243 pp. + 25 pl. 14s.

PERRIN ET CIE (Paris).

* NICOLLE (MARCEL). *La Peinture Française au Musée du Prado.* 85 pp. 7 Fr.

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* GLÜCK (GUSTAV). *The Picture Gallery of the Vienna Art Museum.* 60 pp. + 160 pl.

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VAN OEST, PARIS AND BRUSSELS.

MAETERLINCK (L.). *Une Ecole Préeyckienne inconnue.* 124 pp. + 85 pl. 75 Fr.

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WEEKLY.—The Architect, 2948-51.

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MONTHLY.—L'Amour de L'Art, 6. Bulletin of the Cleveland Museum of Art, 6. Bulletin of the Metropolitan Museum of Art, xx, 6. Le Cousin Pons, 108. Dedalo, v, 12. The Journal of the Imperial Arts League, 61. Museum of Fine Arts Bulletin, Boston, xxiii, 137. Revue de L'Art, xlviii, 267.

QUARTERLY.—The Quarterly Review, 485. The Print Collectors' Quarterly, xii, 2.

CATALOGUES AND PAMPHLETS.—Victoria and Albert Museum, *Catalogue of Chinese Lacquer,* by Edward F. Strange, 36 pp. + 45 pl., 2s. 3d. post free. *Handbook: The Cleveland Museum of Art. A Brief Description of the Museum, its Collections and its Work,* 71 pp., illustrated, 50 cents. Cleveland Museum of Art, *Handbook of the Severance Collection of Arms and Armor,* 72 pp., illustrated. Metropolitan Museum of Art, New York, *The Pierpont Morgan Wing,* by Joseph Breck and Meyric R. Rogers, 395 pp.

TRADE LISTS.—Joseph Baer and Co., Frankfurt, *Catalogue of Illustrated Books and MSS., Twelfth and Sixteenth Centuries.* Ernest Benn, Ltd., *List of Books on the Fine and Applied Arts.* Karl W. Hiersemann, Leipzig, *Katalog, Keramik-Glas.* Maggs Bros., *Books, Historical, Biographical, and Literary.* P. A. Norstedte Söner, Stockholm, *Norstedts Nyheter. Der Piperbote für Kunst und Literatur,* ii, 2. James Rimell and Son, *Catalogue of English Topographical Views.* H.M. Stationery Office, *Monthly Circular.*

SHORTER NOTICES

SCHOENE GAERTEN.—This is a very beautiful book. The half-tone plates are from a series of photographs of a few specimens of early illuminated MSS. of garden scenes; but the bulk of them illustrate Renaissance and other gardens which still exist as originally laid out. Many of the plates include beautiful examples of sculpture and of architecture. The short but sufficient letterpress is divided into chapters dealing with the Gothic, Renaissance, Italian Baroque, Classic French and the German Garden.

OLD ENGLISH HOUSEHOLD LIFE.—This book is not intended for the expert but a good many of those who know all about the thousand and one articles once in daily use in England and now vanished for ever, will find in its pages an abundance of food for thought. Every really good popular book is of service to the specialist, for such books help the specialist to see himself and his subject as others see them. Miss Jekyll has treated her material with great success. She knows an immense deal about old English days and ways, toil and play, trades and manners and traditions and she is able to think about them with a clarity borne of complete familiarity; and, unlike most writers on those subjects, she can be enthusiastic without being sentimental, although when she bemoans the ugliness of everything modern she is inclined to forget that her love of ancient things is often due to their being ancient rather than to their being beautiful. We commend the book to our readers and to our readers' sons and daughters. The letterpress is both full and readable and the many photographs and drawings are carefully chosen and well reproduced.

SIR FRANK SHORT, R.A.—This book is the fifth in the "Modern Masters of Etching" series. Besides a short biographical essay by Mr. Malcolm C. Salaman, the volume contains twelve excellent reproductions of the artists' etchings. These are well selected and each is mounted on a separate page, and the process used results in a fairly satisfactory facsimile of the original work.

THE PICTURE GALLERY OF THE VIENNA ART MUSEUM.—This beautiful book is an illustrated catalogue of the pictures in the gallery. Some pages at the beginning are devoted to an account of the origin and growth of the institution, and at the end there appear a number of short explanatory notes on certain works. But the main section of the book is filled with large reproductions of all the pictures in the gallery, with the exception of a few of the less interesting ones. These illustrations are admirably done in half-tone, by far the best process for reproducing the average painting. The volume will be found indispensable to all students of painting.

LA PEINTURE FRANCAISE AU MUSEE DU PRADO.—M. Marcel Nicolle has performed a useful service in compiling this book. It is an unillustrated catalogue of the French paintings in the Prado Museum. These are not fully discussed in the official catalogue which contains a certain number of errors or misleading remarks. The author of the new volume has carefully considered each picture with a view to correcting the attribution, and wherever possible has published new historical material, this work having been carried out with the approval of the authorities of the gallery. Those who already possess copies of Mr. D. Pedro de Madrazo's Catalogue and wish to study the French works included in it, will find M. Nicolle's book indispensable.

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Conway:

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition (closes September 26).

Liverpool:

WALKER ART GALLERY. Autumn Exhibition of Modern Art (opens September 19).

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STEDELIJK MUSEUM. Chinese Art (opens September 13).

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CAHN, ADOLPH. E. September 7, Renaissance Medals from Collection Hans Mueller-Lebanon

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AUCTIONS

MR. ADOLPH E. CAHN, Niedau 55, Frankfurt-a-Main, will sell on Monday, September 7, and the following days, a collection of medals belonging to Mr. Hans Mueller-Lebanon, described as of Kentucky, U.S.A. There are in all 336 specimens, dating from the end of the fifteenth to the end of the eighteenth century, some historical, others portraits, others again religious. Several of them have a special interest for English collectors: portrait medals of Charles I, first as Prince of Wales and then as King, of Charles II, Queen Anne, George II, George III, Oliver Cromwell, with Masaniello, the contemporary Neapolitan revolutionary, on the reverse, and of the last of the Stuarts, whose medal, dated 1788, bears the legend: Hen. IX Magn. Brit. Fr. et Hib. Rex Fid. Def. Card. Ep. Tusc.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY

MAITRE DE MOULINS: *The Meeting of Joachim and Anna.* Panel, 75 cm. by 63 cm. Purchased.

LOUIS TOCQUÉ: *A Man in a Flowered Vest.* Presented by E. Peter Jones, Esq.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

J. C. CAZIN: *Village Street*; black chalk.
G. COURBET: *Portrait of the artist*, 1852; charcoal.
W. GREEN: *Grasmere*, 1812; water-colour.
A. HERVIER: Six sketches, pencil, pen and water-colour; dated from 1854 to 1871.
F. E. JAMES: *Aquilegia*; water-colour.
J. OPIE, R.A.: *Mother and Son*; pencil.
C. RICKETTS: *The Defeat of Glory* (Lord de Tabley's Poems, 1893); pen and ink:
The last three bequeathed by Mr. John Lane.

PRINTS.

A. AGLIO: *Twelve views of Killarney;* lithographs, tinted by the artist.
R. P. BEVAN (d. 1925): *Horse dealers;* lithograph.
E. J. DETMOLD: *Fantail pigeons,* etching and aquatint.
E. GILL: Six wood engravings.
S. GOODEN: Six engravings (Nonesuch Bible, etc.).
J. B. GRATELOUP: Six engraved portraits in rare states.
H. GRAVELOT (after): 50 illustrations to the Works of Voltaire.
P. GRAY: Five proof woodcuts (Good Words, 1865).
123 prints illustrating the French Revolution. Presented by the Earl of Crawford and Balcarres.

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Items marked * are not on exhibition.

ARCHITECTURE AND SCULPTURE.

The Incarnation; *the Assumption of the Virgin*; *the Coronation of the Virgin*; three reliefs in alabaster; ENGLISH; second half of the fifteenth century. Presented by Sir Wilmot Herringham, C.B., K.C.M.G.

The Judgment of Paris; relief in amber. Signed Carolvs Marvti Ext. and dated 1621. GERMAN; 1621. From the Cook Collection.

Neptune and Glaucus; group in pinewood. Copied from the marble group made about 1621-23 by Gian Lorenzo Bernini for the Villa Montalto at Rome and now the property of Lord Yarborough at Brocklesby Park, Lincolnshire. ITALIAN; seventeenth century. From the Cook Collection. Purchased by the John Webb Trust.

DOMENICO POGGINI (b. 1520; d. 1590); *A Gladiator;* statuette in bronze. ITALIAN; sixteenth century. From the Collection of Mrs. Cragg. Purchased by the John Webb Trust.

CERAMICS.

Eight specimens of European porcelain including: Vase, early MEISSEN or VIENNA, with applied relief; tankard, MEISSEN, with chinoiseries, and milk-jug, ZURICH. Presented by Sir Benjamin Faudel-Phillips, Bart.

Dish, VENICE Maiolica, seventeenth century, with embossed border; Jug, (PARIS (?) faïence with blue lambrequin borders, and other wares. Presented by Lieut.-Colonel K. Dingwall, D.S.O., through the National Art Collections Fund.

Cistern, DELFT, with Chinese decoration in colours; hyacinth vase in tiers, DELFT, painted in blue, with the arms of the Duke of Marlborough, and other wares. Bequeathed by Sir Isidore Spielmann, C.M.G.

Panel, DELFT, painted with a map of America. Presented by Dame Emily Spielmann.

Figure of Pierrot, CLOSTER VEILSDORF porcelain. Purchased.

Vase, painted ware, CHINESE (Han dynasty). Purchased.

Group, biscuit poreclain; *The Crucifixion.* Modelled by J. P. MELCHIOR, HOCHST. Purchased.

Bowl, porcelain, painted with panels of fruit in four colours. CHINESE, period of Wan Li. Purchased.

Plate, maiolica, painted with putti tormenting a centaur, ITALIAN (Castel Durante), about 1510, and panel, *The Annunciation,* ITALIAN maiolica, about 1490. Purchased (Wyndham Cook Sale).

Four tiles painted with initials. From the Château of Oiron. FRENCH, middle of sixteenth century. From the Wyndham Cook Sale. Purchased by the John Webb Trust Fund.

ENGRAVING, ILLUSTRATION AND DESIGN.

* J. M. W. TURNER, R.A.: Three etchings for the *Liber Studiorum.* Presented by A. A. Allen, Esq., through the National Art-Collections Fund.

* GUSTAVE DORÉ: Drawing. *Warehousing in the City* (1872). Presented by E. Peter Jones, Esq.

* CHARLES CONDER. Drawing on silk, a decoration in blue.

LIBRARY.

Biblia (Antigno Testamento) traducida del Hebreo al Castellano por Rabi Mose Arragel de Guadalfajara (1422-1433), y publicado por el Duque de Berwick y de Alba. Two vols. (Privately printed) 1920-22. Presented by the Duke of Berwick and Alba.

Catalogo de las miniaturas y pequenos retratos pertenecientes al Excmo. Sr. Duque de Berwick y de Alba. Por D. J. Ezquerra del Bayo. Privately printed) 1924. Presented by the Duke of Berwick and Alba.

Catálech dels vidres que integren la Colecció Amattler. Barcelon. (Privately printed) 1925. Presented by Senorita Teresa Amatller.

METALWORK.

* Collection of objects in iron, brass and pewter. Presented by Dr. W. L. Hildburgh, F.S.A.

Bronze Mortar. SPANISH; sixteenth century. Presented by Herbert E. Dunhill, Esq.

Bronze Bell. NORTH ITALIAN; dated 1616. Presented by Signora Cardinale.

Pomander. Silver, parcel-gilt, enriched with niello. ITALIAN; fourteenth century. From the Wyndham Cook Collection.

Silver-gilt Dish. SOUTH GERMAN; sixteenth century. From the Wyndham Cook Collection.

Silver-gilt Spoon. ENGLISH; late sixteenth century. Presented by Mr. and Mrs. Norman Gask.

PAINTINGS.

JOHN SINGER SARGENT, R.A. *Santa Maria della Salute, Venice.* Water-colour drawing. Presented by Mrs. Ormond and Miss Sargent in memory of their brother.

* DAVID MUIRHEAD. *Afternoon on the Severn.* Water-colour drawing. Presented by A. E. Anderson, Esq.

* J. W. NORTH, R.A. *In an Orchard, Devon.* Water-colour drawing.

* SIR CHARLES JOHN HOLMES. *A Squall on the Eden.* Water-colour drawing.

* RICHARD CROSSE and SAMUEL COTES. Miniature portraits.

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TEXTILES.

* Small panel of tapestry, ITALIAN *The Annunciation*; dated 1670.

* Two chair seats of AUBUSSON tapestry, Louis XV.

* Chair seat of AUBUSSON tapestry, later eighteenth century.

Chair seat in petit point embroidery, FRENCH, Louis XV.

Panel in gros and petit point embroidery, FRENCH or ENGLISH; early eighteenth century.

WOODWORK.

Oak chair, ENGLISH; period of Henry VIII. Purchased (Macquoid sale, lot 123).

Five Chippendale chairs with needlework seats. ENGLISH; about 1760. Presented by Mrs. Percy Macquoid.

PUBLICATIONS RECEIVED

AKADEMISCHE VERLAGSGESELLSCHAFT ATHENAION, POTSDAM.

BRINCKMANN (DR. A. E.). *Stadtbaukunst,* 143 pp., with 156 illustrations in text + 2 pl. Second edition, revised and enlarged.

ALLEN & UNWIN.

BROCKHOUS (ALBERT). *Netsukes* 175 + 16 pl. 12s. 6d.

LANE.

* BLANCHE (J. E.). *Manet.* Translated by F. C. de Sumichrast. 62 pp. + 40 pl. (Masters of Modern Art.) 5s.

OXFORD, CLARENDON PRESS.

BRIGGS (MARTIN S.). *A Short History of the Building Crafts,* 296 pp., illustrated. 8s. 6d.

ANTON SCHROLL, VIENNA.

Handzeichnungen aus der Albertina. Band II. Italienische Meister des XIV bis XVI Jahrhunderts. Herausgegeben von Alfred Stix. 12 pp. + 48 collotype pl. M.80.

VAN OEST, PARIS AND BRUSSELS.

D'ANCONA (PAOLO). *La Miniature Italienne du Xe ou XVIe Siècle,* 131 pp. + 93 pl. 40 frs.

VAN STOCKUM, THE HAGUE.

HOFSTEDE DE GROOT (C.): *Edit of Onecht? Oog of Chemie?* 92 pp. + 1 pl.

WAHLSTRÖM & WIDSTRAND, STOCKHOLM.

Två Gustavianska Mästare, Niklas Lafrensen och Elias Martin i samtida gravyrer. Double number, 15-16 containing 8 pl. 8 kronor.

WILDER.

* WILDER (F. L. AND E. L.). *Print Prices Current.* Vol. VI. October, 1923—August, 1924 (inclusive). 328 pp. 27s.

WEEKLY.—The Architect, 2952-5.

FORTNIGHTLY.—Beaux Arts, 13. Der Cicerone, xvii, 12, 14, 15. Der Kunstwanderer, April-July.

MONTHLY.—The Antiquarian, v, 1. The Arts, viii, 1. Belvedere, vii, 32-34. The Bulletin of the Cleveland Museum of Art, xii, 7. Bulletin of the Metropolitan Museum of Art, xx, 7. Bulletin of the Wadsworth Atheneum, iii, 3. Bulletin of the Worcester Art Museum, xvi, 2. Dedalo, vi, 1. Gazette des Beaux-Arts, 758. Kunst und Künstler, xxiii, 9. Le Musée viii, 5, 6. Rassegna Internazionale, vii, 1, 2. La Revue de l'Art, 268. La Vita dello Spirito, ii, 3-4.

BI-MONTHLY.—L'Arte, xxviii, 4-5

QUARTERLY.—The Antiquaries' Journal, v, 3. Archivo Espanol de Arte y Arqueologia, 1. Bulletin of the Rhode Island School of Design, xii, 3. Jahrbuch der Preuszischen Kunstsammlungen, xlvi, 3.

CATALOGUES AND REPORTS.—Hamburgische Museum für Kunst und Gewerbe, ix. *Deutsches Kunstgewerbe der Barockzeit,* ii. *Mittel-und Süddeutschland,* 64 pp. + 25 pl. Associated Harvard Clubs; *Reports.* Manchester City Art Gallery. *Annual Report;* Morgan Memorial, Hartford, Conn. *Loan Exhibition of Near Eastern Art.* Victoria and Albert Museum, Dept. of Textiles. *Catalogue of Early Mediæval Woven Fabrics,* 74 pp. + 24 pl., 2s. 10d. post free. Zürcher Kunstgesellschaft; *Jahresbericht,* 1924.

TRADE LISTS.—Allen and Unwin. *New Books.* Altmann, Berlin, *Lager Katalog,* 31; *Philosophie Sozialismus, The Cambridge Bulletin,* li. Foyle, *Catalogue of Dept. No.* 18. Murray, *Quarterly List.* Schulz, Plauen, *Antiquariats-Anzeigen.* Van Oest, Paris, *Les Trésors des Bibliothèques de France,* 1.

Publications in the preceding lists marked with an asterisk are briefly discussed below.

MANET.—It would be a waste of time to try to criticize the ideas embodied in this book, because the author has been so unfortunate in his translator that his meaning seldom survives in the English version. There is some evidence that M. Blanche had something to say about Manet and that he succeeded, in French, in saying it; but Mr. de Sumichrast either did not understand French or English or M. Blanche. The illustrations are well selected, but are not very well reproduced. The book should be avoided by those who have enjoyed the earlier volume on Monet, Pissarro, etc.

PRINT PRICES CURRENT.—This volume is the sixth of the annual series begun in 1919. Since a few years before that date there has been an enormous spread of interest in the collection of all sorts of prints, so that a publication of this sort has become a necessity. English collectors could wish for nothing better than such an accurate and orderly record of the prints sold by auction in London, Glasgow and Edinburgh. The information supplied is much fuller and better arranged than the best collection of marked catalogues could be.

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EXHIBITIONS

GREAT BRITAIN :

London :

BRITISH EMPIRE EXHIBITION, WEMBLEY. Palace of Arts.

COLNAGHI, P. & D. & CO. Etchings by Sylvia Gosse. Recent drawings and etchings by M. A. J. Bauer.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

DIGHTON, BASIL. Engravings of the late eighteenth century.

FRENCH GALLERY. Modern Art.

GOUPIL GALLERY. Water-colours by E. Borough Johnson (closes October 14). 15th of series of Exhibition of the Goupil Gallery Salon (opens end October).

INDEPENDENT GALLERY. Embroideries from new designs by Vanessa Bell, Roger Fry, Duncan Grant, and Wyndham Tryon (October 7-26).

LEICESTER GALLERIES. Portrait Interiors by Sir John Lavery. Paintings, *Natives of South Africa*, by A. Neville Lewis.

ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition (opens October 17).

ROYAL PHOTOGRAPHIC SOCIETY. 70th Annual Exhibition (closes October 24).

ROYAL SOCIETY OF BRITISH ARTISTS. Pictures by Officers and ex-Officers of the Regular Army (October 5 to 16).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

WALKER'S GALLERIES. 21st Annual Exhibition of Early English Water-Colours (closes October 17). 31st Exhibition of the Southern Society of Artists (closes October 21). England in Pastel and Water-colour by Geo. E. Alexander (opens October 19). Water-colours by Miss F. Gould Barrett and Miss M. Spanton (opens October 26). Paintings by Mrs. Russell Walker and Mrs. Style (opens October 27).

WHITECHAPEL ART GALLERY. Brangwyn's work (opens 2nd week October), also Craftsmen at Work in Lower Gallery.

Brighton :

PUBLIC FINE ART GALLERIES. Autumn Exhibition.

Liverpool :

WALKER ART GALLERY. Autumn Exhibition of Modern Art.

IRISH FREE STATE :

Dublin :

ENGINEERS' HALL, Dawson Street. Paintings by Jack B. Yeats, R.H.A. (October 14-31).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings, Etchings.

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School, Old Masters.

HOLLAND :

Amsterdam :

STEDELIJK MUSEUM. Chinese Art (closes October 18).

FRANCE :

Paris :

DURAND-RUEL, 37 Ave. Friedland. Paintings by Henry C. Lee and Madame Cararra (October 12-26). Paintings by Quistgaard (opens October 29).

SALES DURING OCTOBER

ENGLAND :

London :

DEBENHAM, STORR & SONS. October 1, 6-8, 13-15, 20-22, 27-29. Jewellery and Plate.

EASTWOOD & HOLT. October 6-8. Chinese and Japanese Works of Art.

GLENDINNING & CO., LTD. October 5 and 6. Oriental Art. October 13-14, 27-28. Stamps.

H. R. HARMER. October 5, 12, 19 and 26. Stamps.

DUVEEN BROTHERS

Paris. New York.

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FORTHCOMING AUCTION SALES
BY A. C. R. CARTER

(The portion of the following notes which deal with the sale of the late Lord Leverhulme's property have become, since they were printed, misleading. As has been announced in the Press the sale will not take place in London, but will be transferred to New York. Mr. Carter's remarks, however, will interest our American readers.—EDITOR.)

MESSRS. KNIGHT, FRANK & RUTLEY have adopted the bold scheme of disposing by auction during the month of October, before the auction season proper commences, the very important contents of the late Viscount Leverhulme's home, The Hill, Hampstead. It remains to be seen whether this act of courage will be duly rewarded. Fifteen days, we are informed, are to be devoted to the series of sales beginning on October 12 and ending on October 30.

I saw, or attempted to glance at, the 2,909 lots, ticketed at The Hill, and remembering the Port Sunlight collections, a feeling of amazement seized me in considering how a man whose life was filled to overflowing with the demands of great commercial enterprises could have found the *otium* in which to buy these pictorial or decorative objects.

Shrewd critics know that even at Port Sunlight there are examples of the errors natural to a wilful buyer. At the Hill these illustrations are numerous and conspicuous. Yet despite these somewhat clamant instances of erratic enthusiasm there is an abundance of good things, or at least a sufficiency to leaven the whole.

It may well happen that the first day's sale of pictures on October 12 will be the gauge of the whole proceedings. The 148 lots cover the period from Reynolds to Orpen, with a big batch of Academic art by the popular Victorians forming the middle wedge. To attempt anything suggestive of the meagrest catalogue raisonné would be futile. Suffice it to hint that Morland's masterly "Toll Gate" and Cecil Lawson's impressive "Valley of the Doone" may bring more than some of the "mixed bag" of early British portraits. And that public gallery which missed buying J. F. Lewis's "Coptic Patriarch's Courtyard" last year for 690 guineas in the Devitt sale, may be disappointed at seeing the price raised to that given in the Leaf sale, 50 years ago, 1,850 guineas. The two Rossettis will also find favour, and it will be interesting to see whether Watts's fine nude "Daphne" evokes the enthusiasm of the Huth sale, twenty years ago, when it brought 1,650 guineas.

Small oil pictures and numerous water-colours and drawings will occupy the second and third days, and the two remaining days in the first week contain a variety of works, including miscellaneous early British works, and an interesting Harpignies and James Maris from the Drummond collection, but it is among these that many of the doubtful acquisitions are interspersed.

Seven days from October 19 will be devoted to the selling of the 1,100 lots of furniture, porcelain, needlework panels, and tapestries. Inheriting his love of the beautiful from his mother, who was more than a needlewoman of the cottage sampler (as witness the "Ruth and Boaz" at Port Sunlight), the late collector seemed to take a pious delight in garnering the best examples procurable of Stuart needlework. It is therefore remarkable that some of the tapestries which he purchased many years ago do not reveal a similar justness of taste. When his judgment improved, and when he had learned to be guided by men whose reputation would not allow them to foist the second-rate upon him, he bought many good and decorative things, especially pieces of sound and genuine early English furniture. These will form a big attraction to both professionals and amateurs, and it will not be surprising to see this part of the sale very successful. There has been far too much carping chatter lately about "fakes," and the suspicious-minded have had a long innings of bleating.

On the final three days (October 28-30) the miscellaneous books do not promise to hold hidden treasures, and consist chiefly of books of general instruction; but a collection of trade cards and twenty-five folio volumes of prints, drawings, and caricatures, 1736-1848, should cause a lilt in the bidding.

MESSRS. PUTTICK & SIMPSON'S Cyril Andrade collection of Astbury, Ralph Wood, and Saltglaze pottery. October 23, 1925. Those discerning people who visited Mr. Frank Partridge's remarkable exhibition of Ralph Wood pottery in 1923, and came away convinced that the early Staffordshire potters might have founded a real English school but for the diversion of taste for the Wedgwood revival in classical designs, will have the opportunity of seeing a few similarly fine Ralph Wood pieces in this Andrade sale. One always feels that these early pioneers had read the secret of the beautiful colouring of the Chinese, and one still recalls the aubergine glories of the exhibition mentioned. The Andrade "St. George and the Dragon" (139) is especially striking, and the quaint Toby jugs, many of which are illustrated in Captain Price's book, are very attractive. The Astbury pieces also are representative, notably the pair of equestrian figures (119 and 120), the latter of which may represent George II at Dettingen. The somewhat crude and unsophisticated modelling seems to act as a very effective foil to the noble splashes of colour, and one regrets that this school of national art, which was so near and true to the simplicities of life and feeling, should have been choked as it was emerging into greatness.

MR. H. R. HARMER, 6 Old Bond Street, has arranged to sell on November 9 a collection of postage stamps, including two items regarded by experts as of phenomenal importance, so that a sensational sale is anticipated.

MESSRS. FREDERICK MULLER & CIE., Amsterdam. Large catalogues are being prepared for the dispersal, on November 17-20, of the Camillo Castiglioni collections formerly at Vienna, and consisting of pictures of the Italian, Flemish, and Dutch schools, thirteenth-eighteenth century; antique and Renaissance bronzes, Italian marbles and clocks, Boucher and Flemish tapestries, and fourteenth and fifteenth-century objects of art. Among the Italian pictures are Alessandro Moretto's portrait of Savelli and a large Tintoretto portrait. There is a portrait of himself by Joos van Cleve, and among later pictures is a Van Dyck "Christ rising from the Tomb," along with his portrait of the Marquise de Spinola. A Rembrandt portrait of the artist was in Lord Ashburton's collection, and two portraits by Rubens include one of the painter's brother. The Italian bronzes contain a John of Bologna "Madonna" statuette and one of a black "Venus" by Alessandro Vittoria. Assigned to about 1500 is a sriking group of the she-wolf suckling Romulus and Remus.

MESSRS. C. G. BOERNER, 26 Universitätsstrasse, Leipsig. Arrangements are being made for a five days' sale, November 23-27, of a large number (including three private collections) of engravings and woodcuts, fifteenth to seventeenth century, by the masters, and of eighteenth-century French and English engravings by and after St. Aubin,

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Baudouin, Bonnet, Boucher, Chardin, Debucourt, Demarteau, Descourtis, Fragonard, Janinet, Lavreince, and Watteau, and Valentine Green, J. R. Smith, and the brothers Ward.

AUKTIONSHAUS GLUCKSELIG, Mühlgasse 28, Vienna IV. This firm will sell on November 2-4 the collection of glass formed by the late Dr. Max Strauss. There are in all 180 pieces, mostly Venetian. The sale will also include Italian majolica and other ceramic ware, as well as some bronzes and enamels, all from the same collection.

MESSRS. LEO HAMBURGER, Frankfurt a.M., will offer on October 19 a large and valuable collection of Roman coins. The sale promises to be an important one, there being in all 1,925 lots, including many rarities.

PUBLICATIONS RECEIVED

ATHENAION, POTSDAM.

VITZHUM (GEORG GRAF) and VOLBACH (W. F.). *Die Malerei und Plastik des Mittelalters in Italien; sechstes bis dreizechrtes Tausend.* 339 pp., with 261 iils. + 11 pl. (Handbuch der Kunstweissenschaft).

BATSFORD.

*BRAUN (ADOLPHE ARMAND). *The Child in Art and Nature.* 224 pp. fully illustrated. 2nd edition. 18s.; cloth, 21s.

HEAL (AMBROSE). *London Tradesmen's Cards of the XIII Century,* 110 pp. + 101 pl., £2 2s. KELLY (FRANCIS M.) and SCHWABE (RANDOLPH), *Historic Costumes: a Chronicle of Fashion in Western Europe,* 1490-1790, 284 pp., ill., + 69 pl. (6 in col.), 25s.

CASSELL.

STRANGE (EDWARD F.). *The Colour-Prints of Hiroshige.* 205 pp. + 52 pl. (16 in col.). £3 3s.

DELPHIN-VERLAG, MUNICH.

DUCHARTRE (PIERRE LOUIS). *Mittelalterliche Plastik in Frankreich.* Translated by René Prévot. 36 pp. + 40 pl. M22.

HEITZ, STRASBOURG.

HAENDCKE (BERTHOLD). *Der französisch-deutsch-niederländische Einfluss auf die italienische Kunst.* Von etwa 1200 bis etwa 1650. 67 pp. (Etudes sur l'Art de tous les Pays et de toutes les Epoques, 4). M8.

THE HISPANIC SOCIETY OF AMERICA, NEW YORK.

TRAPIER (ELIZABETH DU GUE). *El Greco.* 186 pp. + 35 pl. (1 in col.).

LANE.

*FRANCE (ANATOLE). *Penguin Island.* 345 pp. + 12 pl. by Frank C. Papé. Translated by A. W. Evans, 16s.;

*SPARROW (WALTER SHAW), *Memories of Life and Art,* 289 pp., 12s. 6d.

LEICESTER COLLEGE OF ARTS AND CRAFTS.

The Year Book of the Printing and Book Production Department of the City of Leicester College of Arts and Crafts. 2 pp. + 20 pl. (11 in colour).

METROPOLITAN MUSEUM OF ART, NEW YORK.

DAVIS (NORMAN DE GARIS). *The Tomb of two Sculptors at Thebes.* 76 pp. + 31 pl. (some in colour). (Publications of the Metropolitan Museum of Art Egyptian Expedition. Edited by Albert M. Lythgoe. Robb de Peyster Tytus Memorial Series, Vol. IV.)

MONNOM, BRUSSELS.

DESTRÉE (JOSEPH) and BAUTIER (PIERRE). *Les Heures dites da Costa;* manuscrit de l'école Ganto-Brugeoise premier tiers du XVIe Siècle. 27 pp. + 32 pl.

OLD-WORLD GALLERIES.

STANLEY-BARRETT (H.). *The A.B.C. History of Antique English Furniture.* 200 pp., fully ill., 3rd edition, 2s. 6d.

REIMER (VOHSEN), BERLIN.

LE COQ (A. VON). *Bilderatlas zur Kunst und Kulturgeschichte Mittel-Asiens.* 107 pp., with 225 ills. M.30.

SOCIETY OF MURAL DECORATORS AND PAINTERS IN TEMPERA.

Papers of the Society of Mural Decorators and Painters in Tempera, II. 1907-1924. Edited by John D. Batten. 135 pp. + 6 pl.

THE STUDIO.

*JONES (SYDNEY R.), *Art and Publicity,* fine printing and design, 172 pp., fully illus. in col. and half-tone, 7s. 6d.; *Frank W. Benson.* Introd. by Malcolm C. Salaman, 8 pp. + 12 pl. (Masters of Modern Etching), 5s.

*HECKSTALL-SMITH (B.). *Yachts and Yachting in Contemporary Art.* 48 pp. + 103 pl. (24 in col.), £3 3s.

WEEKLY.—The Architect, 2956-60.

FORTNIGHTLY.—Beaux-Arts, 14, 15. Der Cicerone, xvii, 16.

MONTHLY.—L'Amour de l'Art, vi, 7. The Arts, viii, 2. The Bookman's Journal, xii, 47. Dedalo, vii, 2. Le Musée, viii, 6. Museum of Fine Arts Bulletin, xxiii, 138. La Revue d'Art, xxv, 5, 6.

CATALOGUES AND PAMPHLETS.—*Catalogue of Arts and Crafts Exhibition,* Pwllheli. *Catalogue of the Wightman Memorial Art Gallery in the Library of the University of Nôtre Dame. Catalogue of the Exhibition of Chinese Art,* Amsterdam. *Examples of 17th and 18th Century Domestic Silver;* Irene Sargent. L.C.C. Central School of Arts and Crafts; *Prospectus and Time-Table.* Museum der bildenden Künste zu Stuttgart; *Verzeichnis der Gemälde-Galerie.* National Portrait Gallery: *Sixty-Eighth Annual Report,* 1924-5. Sir John Cass Technical Institute. *Syllabus of Classes.* Victoria and Albert Museum; *The Bryan Bequest,* 2s. 10d. post free. *Le Theatre de l'Exposition du Werkbund à Cologne,* 1914, *et la Scène tripartite;* Henry van de Velde.

TRADE LISTS.—Gilhofer and Ranschburg, Vienna, *Katalog No.* 179, *Germanistik.* Hiersemann, Leipzig, *Katalog* 553, *Klassische, Philogie, Archäologie.* Hollstein and Puppel, Berlin, *Lagerkatalog* viii, *Bildnisse M—Q.* Maggs Bros., *Catalogues No.* 466 *and* 468. *Nimm und lies,* 7-8. *Bei P. Rusch in Dresden.* H.M. Stationery Office, *Monthly Circular,* 78, 79. Der Sturm, Berlin. *Expressionismus, Futurismus, Kubismus.* Tiedemann, Berlin, *Katalog* 2, *Kunstgeschichte, Die Wärmewirtschaft II,* 8.

Publications in the preceding lists marked with an asterisk are briefly discussed below.

PENGUIN ISLAND, like all the works of Anatole France, is a difficult book to illustrate. Of course the artist gets his chance when it comes to depicting the penguin-man. Any draughtsman with a turn for grotesquerie could do that amusingly, but M. Frank C. Papé has succeeded in vizualizing not only the external forms suggested by France's imagery, but has in the subtlest way translated into black and white the intriguing under-meaning of his author's words. We have the pleasant impression that he understands far better than most other people what France was driving at, so that his drawings are not mere superfluities like most book illustrations, but actually succeed in supplementing the text. There are twelve of them, besides many tail-pieces, etc., and we would not have one removed or altered.

MEMORIES OF LIFE AND ART.—Somehow Mr. W. Shaw Sparrow reminds one of Stevenson's "John Silver." His natural incapacity as a stylist is wonderfully compensated by alacrity of movement and address. It is a fascinating experience to see him stump about his deck with a bright word for everybody he comes across. Thus in one short paragraph he contrives to say a word *à propos de rien* for, or rather to, Mr. Gleeson White, Mr. M. B. Huish, Mr. Charles Holme, Mr. D. Croal Thomson, Mr. A. J. Finberg and Mr. D. S. MacColl. This small staccato discursiveness must be trying to the reader who does not happen to know the same people as Mr. Sparrow does, but to those readers who do, there is a store of entertainment in the book.

THE CHILD IN ART AND NATURE.—It is not easy to see any reason why we should recommend this book to our readers, yet it is a good book of its kind. Our difficulty is to make out for what purpose it is intended. Some pages make us think it is meant for artists, others suggest that the appeal is to art lovers, and yet others give the impression that the author meant to attract lovers of children. The perfect reader would have a passion for children, an interest in art, and a gift for drawing. If these words should meet the eye of such a one, he may take it from us that this is the ideal book for him. The many half-tone plates show us the child from ten months to fifteen years, show us the child with its clothes on, the child with its clothes off, and the child with its clothes half on and half off. They show us the child in every attitude a child can adopt. There are children laughing and in tears, in the water and on the dry land, children as portrayed by photography, by chalk, paint, clay, bronze and marble, as wielded both by the mediocre artist and by the old master. That, together with a good deal of very discursive letterpress, some anatomical diagrams both of children's insides and of their little bibs and bodices and knickers is what Messrs. Batsford offer, and very good value it is at the published price.

YACHTS AND YACHTING is essentially a book of reproductions in colour and half-tone of pictures and drawings of yachts, ancient and modern. The illustrations are well chosen from an artistic standpoint, though the book is intended rather for yacht lovers than for art lovers, the contention being that the beauty of the yacht escapes the camera but is captured by the brush. Notwithstanding the doubtfulness of this assertion, the plates are instructive and entertaining. The volume is excellently produced in every way.

ART AND PUBLICITY consists of an immense number of reproductions, in black-and-white and in colour, of posters, etc. The book is excellent as giving an accurate impression of the publicity work being done in Europe and America by modern artists. The selection seems to have been quite haphazard. Some of the designs are good, some bad, but mostly indifferent.

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EXHIBITIONS

GREAT BRITAIN:

London:

AGNEW, THOMAS & SONS. The Magnasco Society's Exhibition.

BROOK STREET ART GALLERY, 14 Brook Street. Hand-painted and Hand-Woven Textiles by Miss Phyllis Barron and Mrs. Mairet (November 4-18). Pottery and China by Alfred and Louisa Powell (November 22-December 6).

CLARIDGE GALLERY. Paintings and Pastels by Pruna (closes November 14). Paintings by Malcolm Milne (opens November 16).

COLNAGHI, P. D. & CO. The Guild of Potters—Modern Pottery (opens November 18).

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FINE ART SOCIETY. Water-colours, *India and Elsewhere*, by R. H. Kitson. Water-colours, *English Lakes and the Isle of Skye*, by W. Egginton. Etchings by James McBey.

GOUPIL GALLERY. The Goupil Gallery Salon of Modern Art.

INDEPENDENT GALLERY. Paintings and Drawings by P. L. Maze (opens November 18).

ROYAL INSTITUTE OF OIL PAINTERS. Autumn Exhibition.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Winter Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Water-colours by C. Leighton, A. McNab, F. C. Medworth, and L. Underwood. English Wood-engraving Society.

TOOTH, ARTHUR & SONS, LTD. English, French, and Dutch Water-colours (opens November 11).

TWENTY-ONE GALLERY. Drawings by Louis Wain (in aid of Louis Wain Fund) (closes November 7).

WALKER'S GALLERIES. Paintings, *Balearic Islands*, etc., by Miss F. G. Barrett and Miss M. M. Spanton (closes November 7); *Sunshine and Flowers*, by Mrs. Russell Walker and Mrs. Style (closes November 9). Portraits, *Men of Yorkshire*, by Ernest Moore (November 4-17). *Venice and English Gardens*, by Miss M. Linnell (November 10-23). Water-colours by Miss B. Wigan (opens November 12); by Misses Amy and Angela Brazil (opens November 25).

WHITECHAPEL ART GALLERY. The Knox Guild of Design and Craft. Water-colours by Archibald Knox. Drawings and Etchings by Frank Brangwyn (closes November 14). Canadian Art (opens November 25).

GERMANY:

Munich:

BOHLER, JULIUS. Old Masters, Tapestries, and Works of Art.

THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings; Etchings.

SWITZERLAND:

Lucerne:

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School; Old Masters.

SALES DURING NOVEMBER

ENGLAND:

London:

CHRISTIE, MANSON & WOODS. November 20, Sporting Pictures, the property of the late Hon. Mrs. Henry Bourke.

DEBENHAM STORR & SONS. November 2, 3, 5, 6, 10-12, 17-19, and 24-26, Jewellery and Plate. November 27, Furniture, Pictures, China, etc.

EASTWOOD & HOLT. November 10 and 11, Chinese and Japanese Antiques.

GLENDINING & CO. November 2 and 3, Oriental Art. November 10 and 11, Stamps. November 19, Coins. November 20, Medals. November 30, Furniture, Plate, etc.

HARMAN, H. R. November 2, 9, 16, 23, and 30, Stamps.

KNIGHT, FRANK & RUTLEY. November 9-13, 16, and 17, Contents of The Bungalow and Rivington Hall, Horwich, Lancs, belonging to the late Viscount Leverhulme (on the premises).

SOTHEBY & CO. November 5, Old English Silver, etc. November 6, Porcelain and Furniture. November 9 and 10, Modern Etchings. November 11, Drawings and Paintings. November 16 and 17, Books and Manuscripts. November 18 and 19, Old Wineglasses, the property of Mr. W. G. Wrigley. November 20, Works of Art. November 23, Collection of Aes Grave formed by the late Mr. Louis Sambon. November 23-25, Portion of the Sprotborough Hall Library. November 30-December 2, Letters and Documents relating to the French Revolution and Napoleon, the property of the late Earl of Crawford and Balcarres (final portion).

AUSTRIA:

Vienna:

GLÜCKSELIG. November 2-4, Old Glass, Italian Majolica and Bronzes, Ceramics and Enamels belonging to the late Dr. Max Strauss. November 30-December 2, Eighteenth-century French Furniture, etc., belonging to the late Dr. Max Strauss.

GERMANY:

Leipzig:

BOERNER, C. G. November 23-27, Engravings, Woodcuts, etc.

HOLLAND:

Amsterdam:

MULLER, FREDERIK & CO. November 17-20, Pictures and Antiquities from the Castiglioni Collection.

DUVEEN BROTHERS

Paris. New York.

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FORTHCOMING AUCTION SALES

BY A. C. R. CARTER

MESSRS. CHRISTIE, MANSON AND WOODS have of recent years held most of their sales in King Street. They are, however, reverting to an earlier custom in opening the autumn season with a local sale at Wootton Hall, Ashbourne, Derbyshire, of the "contents of the mansion," the property of the late Hon. Mrs. Henry Bourke, the widow of the well-known sportsman long connected with White's Club and also a friend of the late King Edward. This sale will last four days from November 9, and collectors will probably find that there are desirable pieces of decorative satinwood furniture.

But this local sale is really the precursor of the sale at King Street on November 20 of the Bourne sporting pictures, which are unusually remarkable and will doubtless attract the increasing number of votaries (especially Americans) of the cult. Especially noteworthy are two breezy series of four hunting subjects by J. F. Herring, sen., a set of four foxhound pictures by D. Wolstenholme, and another excellent group by J. Ferneley. The growing success of hunting, racing, coursing, and shooting pictures at auction should encourage other modern artists besides Mr. A. J. Munnings, R.A., to take up the *métier*. The real inspiration should, however, emanate from owners of famous racehorses, and we would commend an old example worthy of being revived. In J. F. Herring's day it was the pleasing custom of owners to commission him to paint the portraits of their classic winners, and then, if you please, to present them to the successful jockeys or trainers. This praiseworthy habit was additional to their own numerous commissions to sporting artists, who journeyed through the shires to paint favourite hounds and meets. Perhaps, in these latter days, motorists may arise to find work for artists in painting pet cars, especially if driven by fair Amazons.

On the day of the Bourke sporting pictures sale there will be a few Old Masters from Lord Cromwell's collection, Sprotborough Hall, Doncaster, including three interesting portraits by Rembrandt's pupil, Salomon Koninck, and a very good portrait of a courtier of the Emperor Maximilian by Bernhard Striegel (1461-1528). In addition to the sporting pictures owned by the late Hon. Henry Bourke, he had a set of four works by that follower — *longo intervallo* — of Hogarth, John Collet, entitled *Modern Love*, and these should attract the notice of students of the painting of eighteenth-century manners—or of the want of them.

The previous day, November 19, at King Street will be devoted to a dispersal of various old Worcester and other English porcelain, together with painted and inlaid satinwood furniture.

MESSRS. SOTHEBY open their season at 34 New Bond Street with a sale on November 16-17 of many illuminated miniatures and initials belonging to the late John Lord Northwick. Among this is a remarkable miniature of *The Ascension*, by an Italian artist, *circa* 1500. Another striking miniature of *The Descent from the Cross* has the date, 1571, and the name of the artist, Apollonius de Boufratellis, appears four times in the composition. The border of this in monochrome has exquisite little miniatures illustrating the Life of Christ. A Clovis Eve red morocco binding, with an elaborate design of palm branches and spiral sprays and the arms of Henri III, sent by Sir Timothy Eden, should interest lovers of a beautiful craft. Among the numerous autograph letters is one by Du Maurier stating that he made his first drawing for *Punch* in 1860.

The books belonging to Lord Cromwell will be offered on November 23, and are chiefly of historical interest, although one notices a series of thirty-six engravings, after Dürer's *Passio Christi*, made about 1600 by the capable Dutch woodcut engraver Janzoon. Contemporary artists, who never cease from wondering at the amazing sums given by American book-lovers for rare little tracts about Puritans and Indians, will probably find cause for further amazement when a 1622 poem on the massacres in Virginia is offered. It is believed to be the earliest celebration in verse of the British settlements in America, and may rival the *réclame* of that Red Indian translation of Richard Baxter's tract, *The Call to the Unconverted*, which, after reposing on the shelves of the Royal Society's library for nearly 250 years, unread and undiscerned, fetched £6,800 last May at Sotheby's.

The catalogue of the late Viscount Leverhulme's collection of works of art at The Bungalow and Rivington Hall, Lancashire, has just been issued, and the sale by MESSRS. KNIGHT, FRANK AND RUTLEY commences on the premises on Monday, November 9, and will occupy seven days.

There are numerous items of interest, including the remainder of the unique collection of antique needlework pictures, with a wonderful Elizabethan panel illustrating a hunting scene with figures, fauns, animals, etc.; a great variety of examples of Old English handwork of the Stuart and Early Georgian periods, and sixteen panels of Aubusson, Mortlake, Gobelins, Savonnerie, and Brussels tapestries. Amongst the pictures are works by Herkomer, Frank Holl, J. F. Lewis, Sir John Lavery, Sir W. B. Richmond, Erskine Nichol, Frith, Morland, Landseer, Rossetti, and J. M. Swan. There are also a rare Persian circular carpet, old stained glass, Nankin white-and-blue porcelain, mostly of the K'ang-Hsi period; and the Old English furniture includes Jacobean and Charles II chairs, a Queen Anne gilt table, several sets of Queen Anne, Chippendale, and Hepplewhite chairs, Sheraton bookcases, tables and sideboards, satinwood commodes and cabinets, single specimen chairs of the best periods, a Chippendale cabinet, a spinet, torchères, and a William Kent table.

MESSRS. HOLLSTEIN AND PUPPEL, Meinekestrasse 19, Berlin, W.15, will sell, from November 9 to 19, a collection of nearly 2,000 woodcuts, engravings, mezzotints, and etchings dating from the sixteenth to the nineteenth century. There are a great many examples of the works of celebrated artists, such as Altdorfer, Dürer, Schongauer, Rembrandt, and Rubens. The collection is an unusually varied one, every nationality of artist being represented, so that keen interest and bidding may be anticipated.

MESSRS. C. G. BOERNER, Universitätsstrasse 26, Leipzig, have also arranged to dispose, on November 23 and 24, of an important collection of over 1,000 engravings. These are for the most part of the first quality, and there is a great number of rarities. The many fine examples of Dürer and of Rembrandt engravings would alone constitute an unusual sale. The bulk of the collection consists of German examples, but there are engravings by Mantegna and other Italian artists. A splendidly illustrated catalogue has been issued by the auctioneers. On November 25 and 26 the same firm will sell over 700 French and English engravings and colour prints of the eighteenth century. These include most of the celebrated prints of the time, names like Bartolozzi, Baudouin, Boucher, Fragonard, Lavreine, Morland, Reynolds, and Wheatley occurring frequently in the catalogue, which is very well illustrated. On the 27th Messrs. Boerner will offer a collection of colour prints. The majority of these are of topographical interest and will appeal strongly to students of that subject. There are also a number of portraits and figure subjects of a fanciful character.

MESSRS. RUDOLPH LEPKE, Potsdamer Strasse 122, Berlin, W.35, will sell, on December 6 and 7, an unusually comprehensive collection of weapons recently in the possession of Herr Max Dreger. No firearms are included, but there is a large number of swords and knives of both European and Oriental origin, the Turkish, Mongolian, and Chinese examples being specially fine.

PUBLICATIONS RECEIVED

AVALUN-VERLAG, HELLERAU, DRESDEN.

WULFF (OSKAR) and ALPATOFF (MICHAEL). *Denkmäler der Ikonenmalerei.* 302 pp. + 107 pl.

BALE, SONS AND DANIELSON.

BOIGEY (MAURICE). *The Science of Colours and the Art of the Painter.* Translated by J. B. Hewitt. 127 pp. with 118 ills. 7s. 6d.

G. BELL.

CRIPPS-DAY (FRANCIS HENRY). *A Record of Armour Sales,* 18 ills. 7s. 6d.

ERNEST BENN.

HOBSON (R. L.). *The George Eumorfopoulos Collection: Catalogue of the Chinese, Corean, and Persian Pottery and Porcelain.* xxviii + 66 pp. + 75 col. and collotype pl. £12 12s.

PAUL CASSIRER, BERLIN.

FRIEDLÄNDER (MAX J.). *Die altniederländische Malerei,* III: *Dierick Bouts und Joos van Gent.* 144 pp. + 93 pl. M. 30.

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CHAPMAN AND HALL.

Everyman, and Other Plays. Decorated by John Austen. 199 pp. ill. in col. 15s.

CHATTO AND WINDUS.

COLVILE (KATHLEEN). *Mr. Marionette.* 65 pp. + 4 col. pl. by Albert Rutherston. 5s.

DEUTSCHE VERLAGS-ANSTALT, STUTTGART.

GROSSE (ROLPH). *Die holländische Landschaftskunst, 1600-1650.* 128 pp. + 94 pl. M.17.

Rembrandt, des Meisters Handzeichnungen. Vol. I. Edited by Wilhelm R. Valentiner. 503 pp. with 464 ills. (Klassiker der Kunst Series.) M.30.

FIELD MUSEUM OF NATURAL HISTORY, CHICAGO.

LAUFER (BERTHOLD). *Ivory in China.* 78 pp. ill. + 10 pl. (Anthropology Leaflet 21.)

THE FLEURON.

**Mark Gertler.* 4 pp. + 17 pl.; **John Nash.* 4 pp. + 17 pl. (British Artists of To-day, I and II.)

DE GRUYTER, BERLIN.

WARSCHER (TATIANA). *Pompeji, ein Führer durch die Ruinen.* 260 pp. with 60 ills. + 1 map. M.7.

HALTON AND TRUSCOTT SMITH.

BINYON (LAURENCE). *The Followers of William Blake, Edward Calvert, Samuel Palmer, George Richmond, and their Circle.* 29 pp. + 80 pl. (8 in col.). 42s.

HEITZ, STRASSBURG.

RÖTTINGER (HEINRICH). *Erhard Schön und Niklas Stör, der pseudo-Schön, zwei Untersuchungen zur Geschichte des alten Nürnberger Holzschnittes.* 272 pp. + 15 pl. (Studien zur Deutschen Kunstgeschichte, Heft 229.) M.35.

KLINKHARDT AND BIERMANN, LEIPZIG.

*KÁLLAI (ERNST). *Neue Malerei in Ungarn.* 124 pp. + 80 pl. (Die junge Kunst in Europa, Band II.) M.12.

SAMPSON LOW, MARSTON AND CO.

ADCOCK (ST. JOHN). *A Book of Bohemians.* 32 pp. + 12 pl. by Fred Adlington. 5s.

HUMPHREY MILFORD: YALE UNIVERSITY PRESS.

GUTHE (CARL E.). *Pueblo Pottery Making: A Study at the Village of San Ildefonso.* 89 pp. ill. + 35 pl. (Dept. of Archæology, Phillips Academy, Andover, Mass.) 18s. 6d.

MURRAY.

ROBERTSON (MANNING). *Laymen and the New Architecture.* 205 pp. with 2 ills. + 25 pl. 12s.

MYERS.

*SYMONS (ARTHUR). *Notes on Joseph Conrad.* 38 pp. + 1 pl. 5s.

SOCIETÀ DEL ROMANINO, BRESCIA.

NICODEMI (GIORGIO). *Gerolamo Romanino.* 253 pp. fully ill. (Artisti Bresciani del Cinquecento, I.)

WAHLSTRÖM AND WIDSTRAND, STOCKHOLM.

Två Gustavianska Mästare, Niklas Lavrensen och Elias Martin i samtida gravyrer. Double numbers, 17-18, 19-20, 21-22, each containing 8 pl. 8 kronor each.

WEEKLY.—The Architect, 2961-5.

FORTNIGHTLY.—Beaux-Arts, 16; Der Cicerone, xvii, 17-19; Der Kunstwanderer, vii, 8, 9.

MONTHLY.—L'Amour de l'Art, vi, 8; The Antiquarian, v, 2; Belvedere, vii, 5; The Bookman's Journal, xii, 48; The Bulletin of the Cleveland Museum of Art, xii, 8; Bulletin of the Metropolitan Museum of Art, xx, 8, 9; Dedalo, vi, 3, 4; Der Querschnitt, v, 9; Renaissance, viii, 7-9; La Revue de l'Art, 269.

BI-MONTHLY.—Oud-Holland, xlii, 4.

QUARTERLY.—Journal of the British Society of Master Glass-Painters, 3; The Print Collector's Quarterly, xii, 3; The Quarterly Review, 486.

FOUR-MONTHLY.—Archivo Español de Arte y Arqueologia, 2.

CATALOGUES AND PAMPHLETS.—Central School of Science and Technology, Stoke-on-Trent, *Catalogue of the Ceramic Library.* City Art Gallery, Leeds, *Catalogue of the Sam Wilson Collection,* 2s. Heitz, Strasbourg (Études sur l'art de tous les Pays et de toutes les Epoques, 5), Aus einer niederländischen Bilderhandscrift vom Jahre 1410, *Grisaillen und Federzeichnungen der altflämischen Schule,* edited by Dittmar Heubach, 10 pp. + 13 pl., M.4. L'Illustration, *La Peinture au Musée du Louvre; Ecole Anglaise,* by Marcel Nicolle, 43 pp. with 41 ills., 8 frs.; *Ecole Française, XIV, XV, XVI Siècles,* by Paul André Lemoisne, 67 pp. with 73 ills., 12 frs. L.C.C., *A Guide to Continued Education in London* (Privileges of Citizenship Series, No. 1), 60 pp. ill., 6d. Methuen, **Historical Chart of Great European Artists,* arranged by Frances Martin, 1s. National Gallery, **Illustrations to the Catalogue,* Vol. II: *Flemish, Dutch, and German Schools,* 189 pp. of ills., 3s. 6d. Victoria and Albert Museum, *Review of the Principal Acquisitions during the Year 1921,* 120 pp. ill., post free 6s. 6d.; *Catalogue of Sculpture by Auguste Rodin,* 24 pp. + 20 pl., post free 11d.; *Tools and Materials Used in Etching and Engraving: Descriptive Catalogue of a Collection Exhibited in the Museum,* 39 pp., post free 5d.

TRADE LISTS.—Baer, Frankfurt, *Preussen und seine alten Provinzen,* Pts. 1 and 2. Batsford, *Catalogue of Books*; *Le Bouquiniste Gantois,* No. 124; *Das Buchhandel,* No. 11; *Deutsche Uhrmacher-Zeitung,* 4. Foyle, *Catalogue of Department No.* 17. Gilhofer and Ranschburg, *Engravings by the Old Masters of the XVth-XVIIth* Lucerne, *Catalogue No.* 5; *Original Etchings and Century.* Methuen, *Announcements of Forthcoming Books.* Murray, *Quarterly List*; *Norstedts Nyheter,* XV, 9. Parsons, 45 Brompton Road, *Illustrated Catalogue of Books on Art and other Interesting Subjects,* No. 289. Piper, Munich, *Der Piperbote,* 3.

Publications in the preceding lists marked with an asterisk are briefly discussed below.

MARK GERTLER: JOHN NASH.—We are glad to welcome this new series of small reproductions of the work of modern English artists, of which the volumes on Mr. Gertler and Mr. John Nash are the first. The Fleuron Press are to be congratulated on the taste shown in the general production and in particular on the quality of the plates.

NEUE MALEREI IN UNGARN.—The text of this book is an elaborate development of the theory that art is Nature seen through a temperament, and there is an attempt to describe the latest forms of semi-abstract painting, such as Expressionism, Constructivism, etc. These explanatory exercises are illustrated by eighty half-tone reproductions of modern paintings, all in the style till lately in vogue in Paris. The elaborate nomenclature seems unnecessary. Many of the pictures are practically imitations of the works of French artists like Rouault, Matisse, and Derain, but here and there creative work appears, examples of which are the contributions by Theodor Csontváry Kosztka, Béla Kádár and Johann Mattis-Teutsch.

NOTES ON JOSEPH CONRAD.—Presumably we are sent this little book as an example of good printing, which it certainly is. The pages in which Mr. Symons's charming if discursive essays are printed have the right margins and, like the binding, are of the best material. The arrangement of the type is also very satisfactory.

HISTORIC CHART OF GREAT EUROPEAN ARTISTS.—This chart is intended for the use of visitors to art galleries. The publishers have wisely confined themselves to the great names only. The chart is printed in colours and clearly shows the dates of the main movements in painting, sculpture and architecture from the earliest times. The references to English monarchs and to outstanding historical events will be helpful to young students.

NATIONAL GALLERY ILLUSTRATIONS.—It is welcome news that Vol. I of this series, which dealt with the Italian school, has been well received and that it has become possible to issue the present volume of illustrations of the best Flemish, Dutch and German pictures in the National Gallery. When the series is completed by the issue of a third volume dealing with the Spanish, French and British schools, visitors will be able to possess for a very small sum a set of illustrations that must be invaluable for all who use the ordinary unillustrated catalogue.

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EXHIBITIONS

GREAT BRITAIN:

London:

COLNAGHI, P. & D. & CO. Modern Pottery (closes December 12).

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

DIGHTON, BASIL. Eighteenth-century Engravings.

FINE ART SOCIETY. Water-colours by W. Russell Flint. Etchings by Brangwyn, Cameron, McBey, Muirhead Bone, and others.

GOUPIL GALLERY. The Goupil Gallery Salon of Modern Art.

GREATOREX GALLERIES. Etchings by Austen, Cain, etc.

INDEPENDENT GALLERY. Paintings and Drawings by P. L. Maze.

LEICESTER GALLERIES. Paintings by Léon de Smet. Humorous Drawings and Sculpture by the late William Caine. Paintings by Ernest and Dod Procter.

ROYAL INSTITUTE OF OIL PAINTERS. Autumn Exhibition (closes December 19).

ROYAL SOCIETY OF BRITISH ARTISTS. Autumn Exhibition (closes December 23).

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Winter Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. English Wood Engraving Society.

SPINK & SON, 6 King Street, St. James's. Paintings by Orlando Greenwood.

TOOTH, ARTHUR & SONS, LTD. English, French, and Dutch Water-colours.

WALKER'S GALLERIES. Water-colours by Amy and Angela Brazil (closes December 8). Paintings, *Still-life*, by Ethel Mayer (December 7-24). Water-colours by Pearl Sheldon (December 10-24).

WHITECHAPEL ART GALLERY. The Knox Guild of Design and Craft—Water-colours by Archibald Knox. Canadian Art.

YAMANAKA & CO. Ancient Chinese Bronzes (opens December 10).

Brighton:

PUBLIC FINE ART GALLERIES. Autumn Exhibition (closes December 6). Works by members of the Brighton Arts Club and the Sussex Women's Art Club (opens December 19).

Liverpool:

WALKER ART GALLERY. Autumn Exhibition of Modern Art (closes December 12).

FRANCE:

Paris:

GALERIES DURANT-RUEL. Paintings by Madame Eran and Maurice Savreux (December 7-19).

GERMANY:

Munich:

BOHLER, JULIUS. Old Masters, Tapestries, and Works of Art.

THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Pantings; Etchings.

SWITZERLAND:

Lucerne:

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School; Old Masters.

SALES DURING DECEMBER

ENGLAND:

London:

EASTWOOD & HOLT. December 9 and 10, Chinese and Japanese Works of Art.

GLENDINING & CO. December 1, 2, and 14, Oriental Art. December 7, Furniture, Pictures, etc. December 8 and 9, Stamps. December 16 and 17, Coins. December 18, War Medals and Decorations.

HARMER, H. R. December 7, 14, and 21, Stamps.

SOTHEBY & CO. December 3, Modern Etchings and Objects of Vertu. December 4, Chinese Porcelain, Old English Furniture, etc. December 7-9, Books, Oriental Miniatures, and Manuscripts. December 9, Old Engravings. December 10, Pictures and Drawings. December 11, Textiles, China, and Furniture. December 14 and 15, Egyptian, Greek, and Roman Antiquities and Books and Manuscripts. December 16, Japanese Colour Prints.

GERMANY:

Berlin:

CASSIRER, PAUL & HELBING, HUGO. December 8 and 9, Fifteenth and Sixteenth-century Italian Furniture, Oriental Carpets, Sculptures, and Old Masters belonging to the late Heinrich Baron von Tucher; Porcelain belonging to Fritz Buckardt.

DUVEEN BROTHERS

Paris. New York.

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FORTHCOMING AUCTION SALES
BY A. C. R. CARTER

That trite saying, "You never can tell," is applicable alike to the surprises and chances of auction, but at the present time there are no portents of great-events-to-be at Christie's to match the astonishing occurrences which happened in December last year. Then from a modest home in Lancashire came a wonderful self-portrait by Carel Fabritius, which had been lying perdu for many years, and by the public spirit of Mr. Alec Martin and his co-executors was eventually bought at £6,615 for the National Gallery as an appropriate inauguration of the Claude Phillips bequest. In the same month, too, was the £34,000 Rudge sale of one of the last collections of Rembrandt etchings remaining in private possession, when a first state of the *Dr. Arnoldus Tholinx* created a Rembrandt maximum by realizing 3,600 gs.

Nevertheless, a busy series of dispersals is in prospect. On December 1-3 will be offered at CHRISTIE'S the McAndrew collection of mediæval and Renaissance art objects, with an especially well-chosen array of Chinese and other hardstones. The late Mr. John McAndrew was a diligent frequenter of the famous sales at Christie's during the past thirty-five years, and, if he did not generally acquire any considerable portion of the chief prizes, he contrived to make shrewd and discerning purchases, particularly of ivory carvings in the Beckett sale, 1902, and of a few representative pieces of Pierre Raymond's Limoges enamels in the Hecksher dispersal, 1892, notably a tazze and cover decorated with scenes from the History of Joseph. A dish by P. Noailher came from the Earl of Warwick's collection. With the sale of the Wyndham Cook collection in mind, I must lay stress on the state of preservation of such objects, and, until they are on view, judgment will have to be postponed. In these days, when soundness of condition is a *sine qua non* to exigent critics, this is a very important factor in the success of a sale of mediæval or Renaissance objects of art.

Following the offer of caskets of jewels on December 2, belonging to the late Hon. Mrs. Henry Bourke, Lady Hunter, and the Duke of Leinster (there will be another jewel sale on December 9 to attract those who prefer precious stones to less concrete forms of colour or beauty), will be on December 2 a dispersal of early silver, including an Elizabethan chalice and silver-mounted stoneware jug.

The Tudor and Stuart portraits on December 4 should be the chief examples in a miscellaneous collection of pictures from the E. Bromley Martin (Ham Court, Upton-on-Severn), Sir Richard Musgrave (Eden Court, Cumberland), and other ownerships. The usual Monday sale of pictorial lots will ensue on December 7, to be followed on December 8 by the McAndrew silver, in which there does not appear to be any outstanding piece. On the same day a variety of old English pottery, Continental and Oriental porcelain will also be dispersed.

Furniture lovers are promised a somewhat piquant sale on December 10, when the collection of Lord Cromwell's furniture, sent from Sprotborough Hall, Doncaster, will include several attractive Louis Quatorze and Quinze pieces, such as a parqueterie commode and writing-table, along with a good Boulle table and several fine Queen Anne chairs. Two sets of these will be offered in other properties, and a Louis Seize oval table will reappear from the Alice Rothschild collection. The Hepplewhite chairs are not of the first rank, but the Queen Anne cabinet is.

On December 11 there will be a sale of sound water-colour drawings by such popular auction masters as Birket Foster, Fielding, Collier, and De Wint, the nucleus being the Hedley Llewellyn collection. Mr. Gordon Hannen and Mr. Alec Martin find that Christie's cellars are full of auction pabulum which will entail a throng time, but up to the present there is no find to be mentioned approaching last year's Fabritius.

The busy November series at SOTHEBY'S is to be continued in December, on the first two days of which will be sold the concluding portion of the historical collection of engravings formed by the late Earl of Crawford in his diligent study of the French Revolution and the career of Napoleon. From a financial point of view, a more valuable collection of engravings will follow on December 9. Two rare early mezzotint portraits are an anonymous rendering of Marie Louise, Queen of Spain (known by the engraved title on the oval framework of the engraving), and a first state by that pioneer of mezzotint, L. von Siegen, of Amelia Elizabeth, Landgravine of Hesse, before the additional work on the dress and veil. Another uncommon engraved portrait is G. Valck's *Louis XIV, Roy de France et de Navarre.* Portraits of American and Canadian interest, several of George Washington after Gilbert Stuart, Alexander Campbell, Desrais, and Le Pan, and there is a crayon portrait by a contemporary French artist of Benjamin Franklin. Early views of New York, Philadelphia, Boston, and Salem, and of Quebec, will make their particular appeal, together with a long series of engraved portraits by and after C. H. Hodges. The mezzotint engravings after Reynolds comprise several by J. Watson (e.g., Jeffery Lord Amherst), and there are four translations in stipple by F. Bartolozzi, including the *Lady Smyth and Children* and the *Lady Harrington and Children.* Among others are L. Marin's colour oval, *The Woman taking coffee,* and a brown version by T. Cheesman after Romney's portrait of Lady Hamilton as *The Sempstress.*

Admirers of the beautiful art of bookbinding should be interested in a French seventeenth-century (1661) ornate cover coroneted and palm-branched for that Duchesse de Montpensier, niece of Louis Treize, and known as "La Grande Mademoiselle," the monogram for this appearing no fewer than fifteen times on each of the three volumes of Machault's *Trésor de la très Saincte Eucharistie.* This is to be sold on December 15, and another decorative binding is that for Gustavus III of Sweden's books of Macchiavelli. A 1673 Bible has an English mosaic binding of black morocco and silvered enamel executed for the first Duke of Ormonde. There are also some beautiful illuminated manuscripts, notably a fifteenth-century Psalterium with a remarkable miniature of The Annunciation, this manuscript being in exceptionally good condition and sent from Caseby Rectory, Lincs. The unambitious art of Randolph Caldecott is exemplified by a collection of his quaintly pretty drawings which his friend and helper, Thomas Armstrong, formed. Armstrong was Director of Art at South Kensington in Victorian times, and did much healthy spade-work. He was a bluff, hearty fellow, and George du Maurier had him in mind when he drew the character of Taffy in "Trilby."

Sotheby's announce, as we go to press, one more sale, on December 10, which promises to be of the first rank. At the moment of writing the catalogue is incomplete, but it contains descriptions of a number of unusually important lots. This applies specially to the Baptiste *Flower Piece* from the collection of Horace Walpole at Strawberry Hill; to the *Portrait of Louis XVI,* by Antoine François Callet; to the *Portrait of the Duchess of Portsmouth,* by Lely; to the portrait of *Mrs. Baldwin,* by Francis Cotes; and to the portrait of *Lady Croft,* by Constable, the last picture having been at one time in the possession of the Countess of Dysart.

Notable among foreign auctions due in December are the two announced by MESSRS. PAUL CASSIRER, Viktoriastr. 35, Berlin, W.10. The first of these, on December 8, is the Tucher collection of pictures and other works of art, which contains pictures of the Italian schools, a fine Pinturicchio *Madonna,* another *Madonna* of the school of Padua, and some beautiful specimens of Trecento and early Quattrocento painting. The sculpture section includes a stucco, certified by Dr. von Bode as by Donatello, and the two Benedetto da Maiano pieces. There are good examples of decorative Italian furniture of the fifteenth and sixteenth century, and velvets and brocades. The collection of Baron Tucher was celebrated for the set of Oriental carpets, mostly of the seventeenth century.

On December 8 and 9 the same firm will dispose of the property of Mr. Fritz Buckardt, the owner of one of the finest and most select porcelain collections in Berlin. He collected specially Dresden china, but the South German porcelain manufactures are also amply represented. There are in the collection several Chelsea pieces, and many examples that are unique.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

JOSEPH HIGHMORE: *A Gentleman in Murrey Velvet.* (No. 4107.) Canvas, 1.27 m. by 1.01 m. Purchased.

NATIONAL PORTRAIT GALLERY.

In addition to the three portraits of *Archbishop Warham, Sir Philip Sidney,* and *Sir Henry Lee,* recently presented by Viscount Dillon, C.H., D.C.L., Chairman of the Trustees, the following portraits have also been acquired by the National Portrait Gallery:

John Palmer, 1742(?)-1798, a versatile and popular actor; the original Joseph Surface in "The School for Scandal." Painting, by HENRY WALTON, as Almaviva in "The Spanish Barber." Canvas, 26¾ in. by 19 in. Bequeathed by the late John Lane, Esq. (Room XIX.)

John Baldwin Buckstone, 1802-1879, comedian, dramatist, and manager of Haymarket Theatre. Painting by DANIEL MACLISE, 17 by 13¾ in. Engraved by R. Page. Bequeathed by the late John Lane, Esq. (Room XIX.)

Maurice Greene, Mus.Doc., 1696(?)-1755, composer and musician. Painting, ARTIST UNKNOWN. Canvas, 30 in. by 25 in. Presented by Sir Alan Garrett Anderson, K.B.E. (Room XVI.)

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Joseph Conrad, 1857-1924, the novelist. Drawing by PROFESSOR WILLIAM ROTHENSTEIN. Paper, 8⅛ in. by 7⅞ in. Presented by Mrs. Emile Mond. (Room XXIX.)

Samuel Pepys, 1633-1703, the diarist. Painting by JOHN CLOSTERMAN. Canvas, 28½ in. by 22½ in. Presented by J. D. Milner, Esq. (Room VII.)

Sir George Howard Darwin, K.C.B., F.R.S., D.Sc., 1845-1912. Son of Charles Robert Darwin. Plumian Professor of Astronomy at Cambridge, 1883-1912. Water-colour drawing by his daughter, MRS. RAVERAT. Paper, 14 in. by 10 in. Presented by his widow, Lady Darwin. (Room XXIX.)

John Maitland, Second Earl and First Duke of Lauderdale, K.G., 1616-1682. Secretary for Scottish affairs, 1660-1680, and a member of the Cabal Ministry. Created Duke and K.G. in 1672. Painted before 1672 by JACOB HUYSMANS. Canvas, 49½ in. by 38 in. From the Breadalbane Collection. Purchased. (Room VII.)

Charles Long, First Baron Farnborough, G.C.B., P.C., 1761-1838, politician and patron of art. Joint-Secretary to the Treasury, 1791-1801; Secretary for Ireland, 1806; and Paymaster-General, 1810-26. Marble bust, 1820, by SIR FRANCIS CHANTREY, R.A. From Ashridge Park. Purchased. (Room XVIII.)

Samuel Pepys, 1633-1703, the diarist. Painting by JOHN RILEY. Canvas, 17¼ in. square. Purchased. (Room XVI.)

Augusta, Princess of Wales, 1719-1772. Daughter of Frederick II of Saxe-Gotha; married, 1736, Frederick, Prince of Wales; mother of George III. Painting, 1736, by CHARLES PHILIPS. Canvas, 50 in. by 39½ in. Engraved by J. Faber, jun. Purchased. (Room XXIII.)

Sir Leslie Stephen, K.C.B., D.C.L., etc., 1834-1904, man of letters and first editor of the *Dictionary of National Biography*. Crayon drawing by PROFESSOR WILLIAM ROTHENSTEIN, 7 in. by 5 in. Purchased. (Room XXIX.)

John Milton, 1608-1674. Cast from the original clay bust by EDWARD PIERCE, jun., at Christ's College, Cambridge. Purchased. (Room VI.)

PUBLICATIONS RECEIVED

ART CULTURE PUBLICATIONS.

DE BLES (ARTHUR). *How to Distinguish the Saints in Art by their Costumes, Symbols and Attributes.* 168 pp. with over 400 ills.

BENN.

BUCKLEY (FRANCIS). *A History of Old English Glass.* Foreword by Bernard Rackham. 153 pp. + 60 pl. £3 3s.

C. R. W. Nevinson. 31 pp. + 36 pl. (Contemporary British Artists). 8s. 6d.

FIGGIS (DARRELL). *The Paintings of William Blake.* 117 pp. +101 pl. (16 in col.). £6 6s.

BELL.

HOLMES (SIR CHARLES). *The National Gallery: The Netherlands, Germany, Spain.* (Old Masters and Modern Art, Vol. II.) 301 pp. + 103 pl. 25s.

BLACK.

LITCHFIELD (FREDERICK). *Pottery and Porcelain: a Guide to Collectors.* 464 pp. ill. + 72 pl. (8 in col.) 4th edn. 35s.

"COUNTRY LIFE."

MACQUOID (PERCY) and EDWARDS (RALPH). *The Dictionary of English Furniture from the Middles Ages to the Late Georgian Period.* Introd. by H. Avray Tipping. Vol. II (Ch—M). 360 pp. fully ill. + 14 col. pl. £5 5s.

COURIER PRESS.

DICKINSON (GEORGE). *English Papier-mâché, its Origin, Development, and Decline.* 135 pp. + 31 pl. (5 in col.). 21s.

DENT.

GORDON CRAIG (EDWARD). *Books and Theatres.* 164 pp. + 32 pl. 7s. 6d.

DUCKWORTH.

DICK (STEWART). *Hours in the National Gallery.* 144 pp. + 16 pl. 3s. 6d.

LETHABY (W. R.). *Westminster Abbey Re-examined.* 298 pp. ill. 21s.

FOYLE.

LANG (ERNEST M.). *The Etchings of Anders Zorn.* With a record of prices by D. C. Tiranti. 19 + 9 pp. + 100 pl. 20s.

GAZETTE DES BEAUX-ARTS.

JAMOT (PAUL). *Nouvelles Etudes sur Nicolas Poussin,* à propos de l'Exposition du Petit Palais. 46 pp. ill.

HALTON AND TRUSCOTT SMITH.

BROUGHTON (U. H. R.). *The Dress of the First Regiment of Life Guards in Three Centuries.* 16 pp. + 80 pl. (40 in col.). Limited edn. of 300 copies. £8 8s.

HANFSTAENGL, MUNICH.

SCHILLING (EDMUND). *Altdeutsche Handzeichnungen aus der Sammlung Johann Friedrich Lahmann zu Dresden.* 12 pp. + 40 pl.

GUENTER KOCH, MUNICH.

BURGER (WILLY). *Die Malerei in den Niederländen,* 1400-1550. 167 pp. + 289 pl.

T. WERNER LAURIE.

HURLBUTT (FRANK). *Old Derby Porcelain and its Artist-Workmen.* 312 pp. + 60 pl. (1 in col.). 18s.

H. K. LEWIS.

WOLFF (E.). *Anatomy for Artists:* being an Explanation of Surface Form. 174 pp. with 141 ills. by George Charlton. 12s. 6d.

MACMILLAN.

JACKSON (SIR THOMAS GRAHAM). *Architecture.* 366 pp. ill. + 110 pl. 25s.

THE MEDICI SOCIETY.

BRYANT (G. E.). *The Chelsea Porcelain Toys.* 201 pp. + 61 pl. (47 in col.). Limited edition. £7 7s.

YASHIRO (YUKIO). *Sandro Botticelli.* Vol. I, 267 pp. + frontispiece in colour; Vols. II and III, 290 pl. Limited edn. £15 15s.

METHUEN.

BULLEY (MARGARET H.). *Art and Counterfeit.* 101 pp. + 52 pl. 15s.

MARTINUS NIJHOFF, THE HAGUE.

VAN MARLE (RAIMOND). *The Italian Schools of Painting.* Vol. III: *The Florentine School of the Fourteenth Century.* 678 pp. with 368 ills. + 10 pl. £2 2s. Vol. VI: *Iconographical Index to Vols. I-V.* 155 pp. £1 1s.

OXFORD CLARENDON PRESS.

DALTON (O. M.). *East Christian Art.* 396 pp. + 70 pl. (1 in col.). £5 5s.

GARDINER (E. NORMAN). *Olympia, its History and Remains.* 316 pp. + 73 pl. 50s.

PIPER, MUNICH.

TOLNAI (KARL). *Die Zeichnungen Pieter Bruegels.* 90 pp. + 94 pl. M. 25.

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VOSS (HERMANN). *Die Malerei des Barock in Rom.* 691 pp. with 366 pl.

SCRIBNER'S SONS.

CORTISSOZ (ROYAL). *Personalities in Art.* 444 pp. + 20 pl. 15s.

SEEMANN, LEIPZIG.

POSSE (HANS). *Der Römische Maler Andrea Sacchi,* ein Beitrag zur Geschichte der klassizistischen Bewegung im Barock. 158 pp. ill. + 24 pl. (Italienische Forschungen herausgegeben vom Kunsthistorischen Institut in Florenz, Band I.)

VAN OEST, PARIS AND BRUSSELS.

Ars Asiatica. VI: *Documents d'Art Chinois de la Collection Osvald Sirén.* Publiés avec une preface de M. Raymond Koechlin, sous la direction de M. Henri Rivière, avec la collaboration de Serge Elisséèv, Gustaf Munthe, Osvald Sirén. 89 pp. + 61 pl. (1 in col.).

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WEEKLY.—The Architect, 2966-9.

FORTNIGHTLY.—Beaux-Arts, 17-18.

MONTHLY.—The Antiquarian, 11; Bulletin of the Metropolitan Museum of Art, xx, 10; Bulletin of the Minneapolis Institute of Arts, xiv, 7; Journal of the Barnes Foundation, i, 3; Le Musée, viii, 7-10; Museum of Fine Arts Bulletin, 139; The Pennsylvania Museum Bulletin, 96.

BI-MONTHLY.—L'Amateur d'Estampes, iv, 4.

QUARTERLY.—The Antiquaries' Journal, v, 4; Bulletin of the Rhode Island School of Design, xiii, 4.

CATALOGUES AND PAMPHLETS.—Manchester Art Gallery: *Catalogue of Richard Wilson Loan Exhibition.* Milford (Oxford University Press): Caröe (W. Douglas), *Canterbury Cathedral,* 16 pp. + 1 pl., 6d. Rembrandt Gallery: *Fine Modern Etchings and Dry-points.* Shakespeare Press: Jaggard (William), *Shakespeare Memorial, Stratford-on-Avon: Fifty Years' Retrospect,* 36 pp. + 2 pl., 1s. 6d. Victoria and Albert Museum: Department of Textiles, *Brief Guide to the Chinese Woven Fabrics,* 34 pp. + 16 pl, post free 10d. Wallace Collection: Catalogues, *Pictures and Drawings (Illustrations),* 11 pp. + 178 pl. 2s. 6d.

TRADE LISTS.—Allen and Unwin: *Announcements of New Books.* Baer, Frankfurt a.M.: *Catalogues* 714, 716, *Economics, Politics, Sociology,* Parts I and II; *Le Bouquiniste Gantois,* 125; *Le Bulletin de la Vie Artistique,* VI, 10. Gilhofer und Ranschburg, Vienna: *Catalogue* 181, *XVIth Century Books*; *Catalogue* 182, *Porträts von Dichtern, Schriftstellern und Gelehrten aller Länder.* E. P. Goldschmidt: *Catalogue VII, Incunabula, Humanists, Reformation Tracts.* Gutekunst und Klipstein, Berne: *Katalog XIX, Alte und moderne Originalgraphik.* Harmer, Bond Street: *The Mayfair Find of Rare Stamps,* described by Fred. J. Melville, xlvi + 44 pp. ill. Holstein und Puppel, Berlin: *Lagerliste II, Handzeichnungen alter Meister*; *Norstedts Nyheter,* XV, 10-11.

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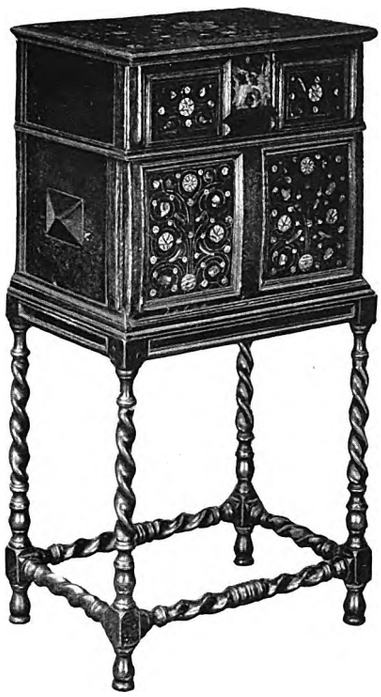

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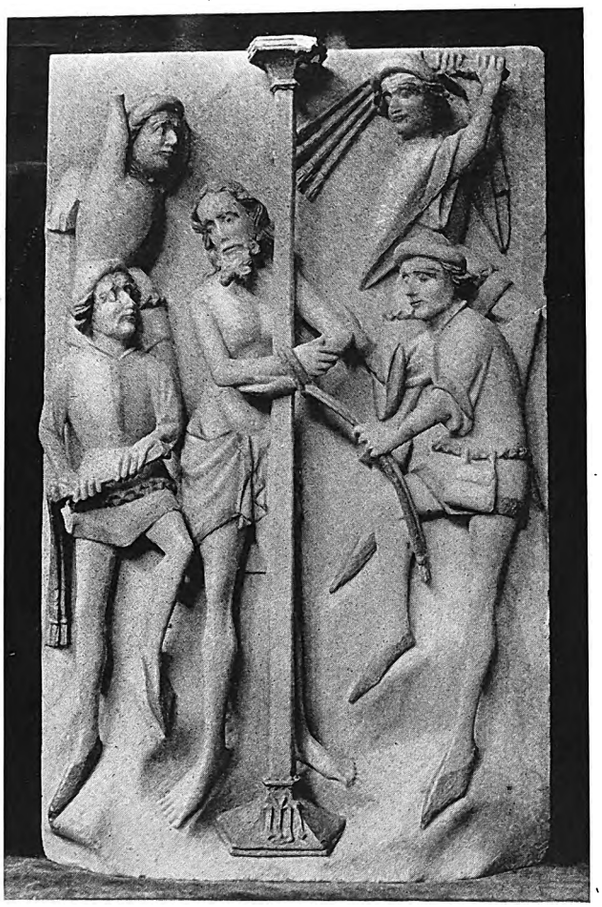

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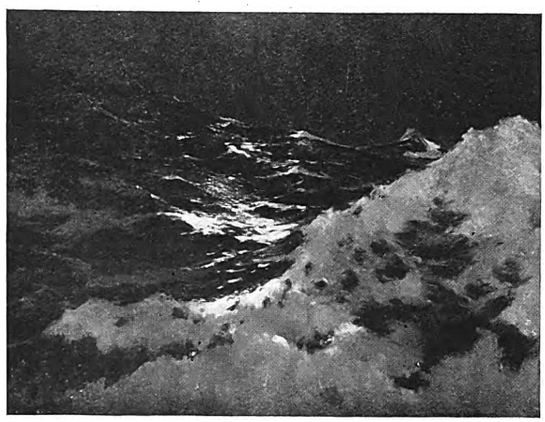

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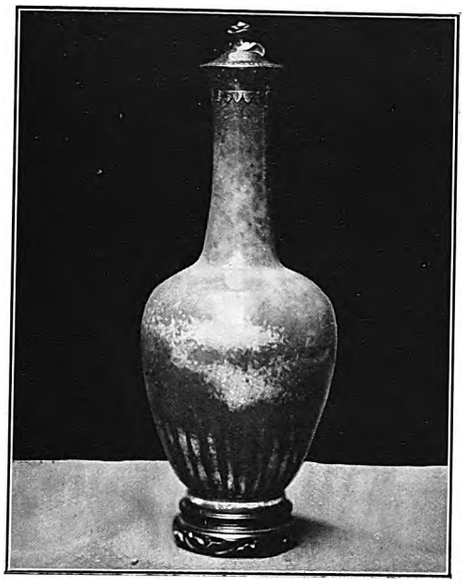

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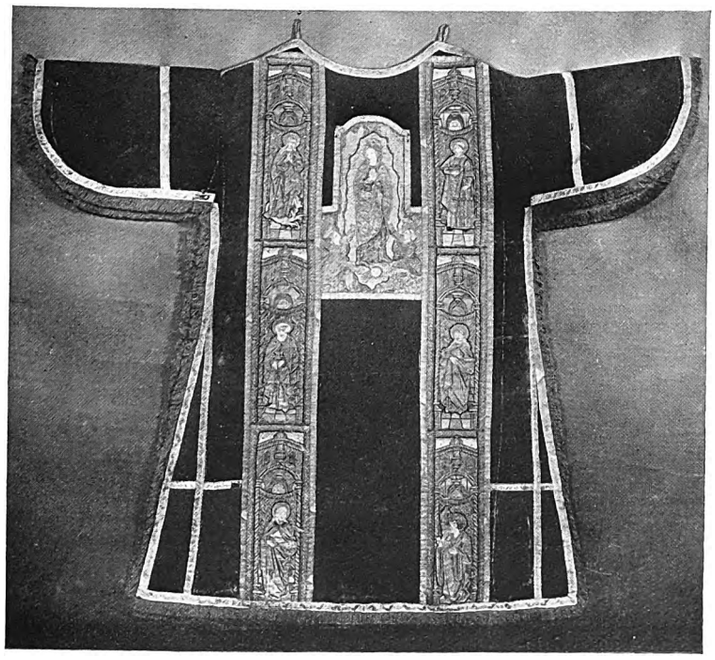

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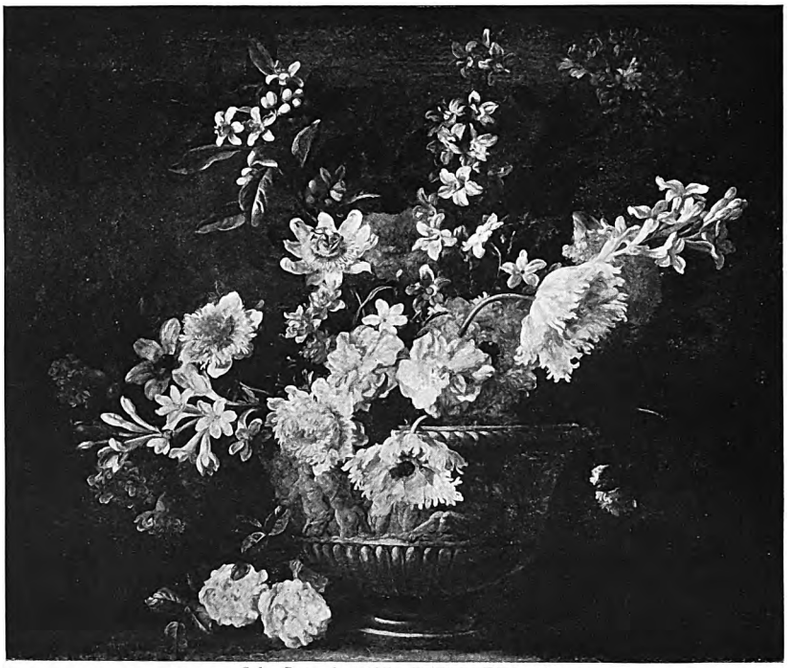

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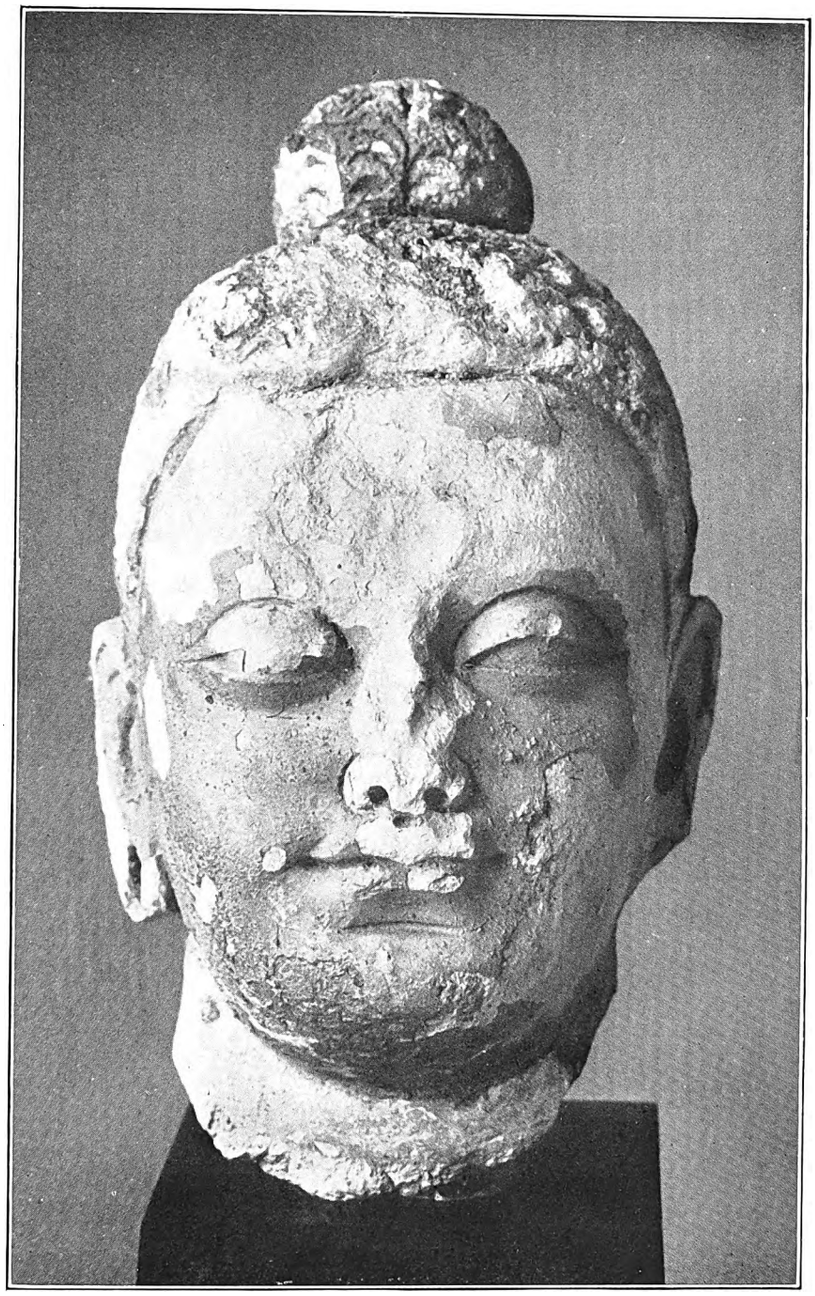

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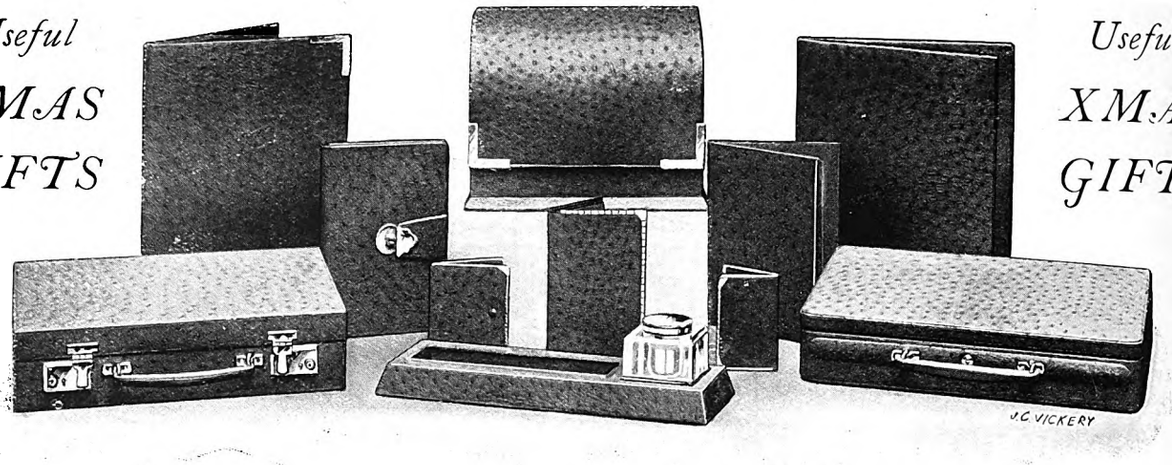

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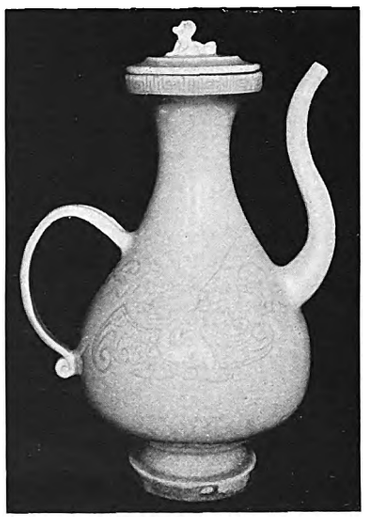

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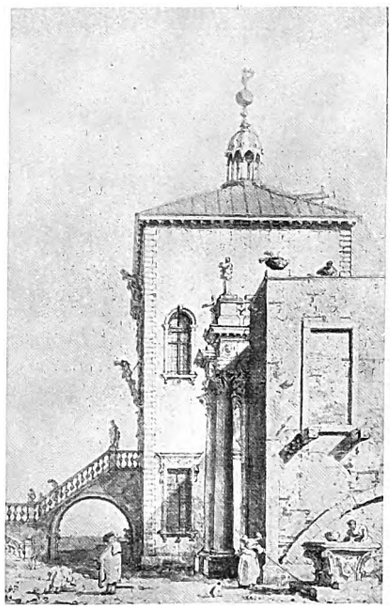

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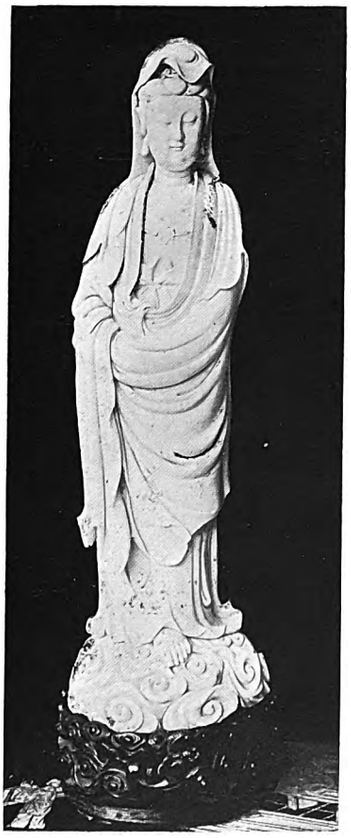

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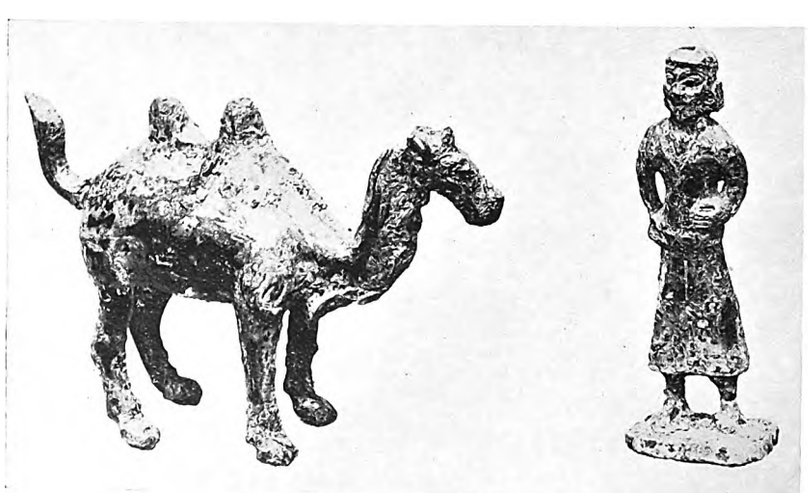

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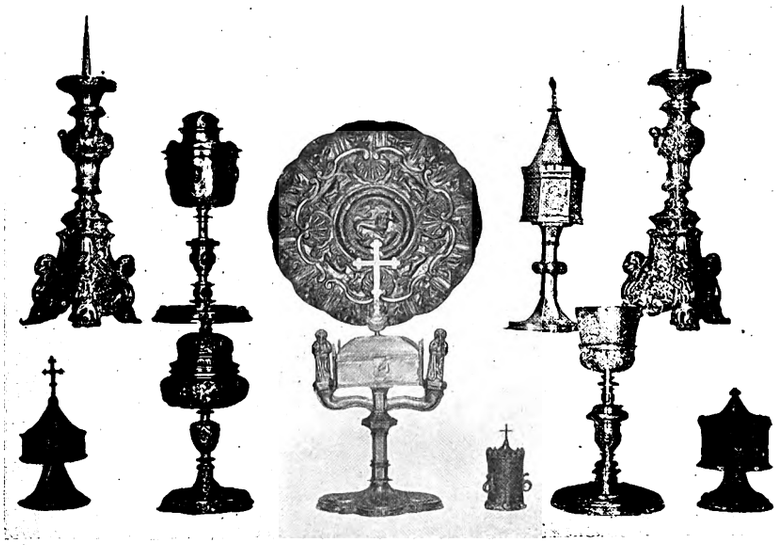

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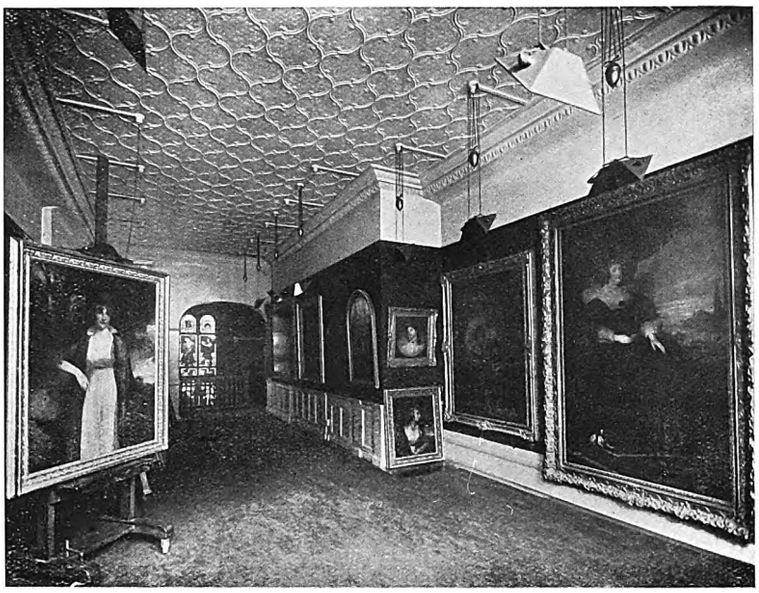

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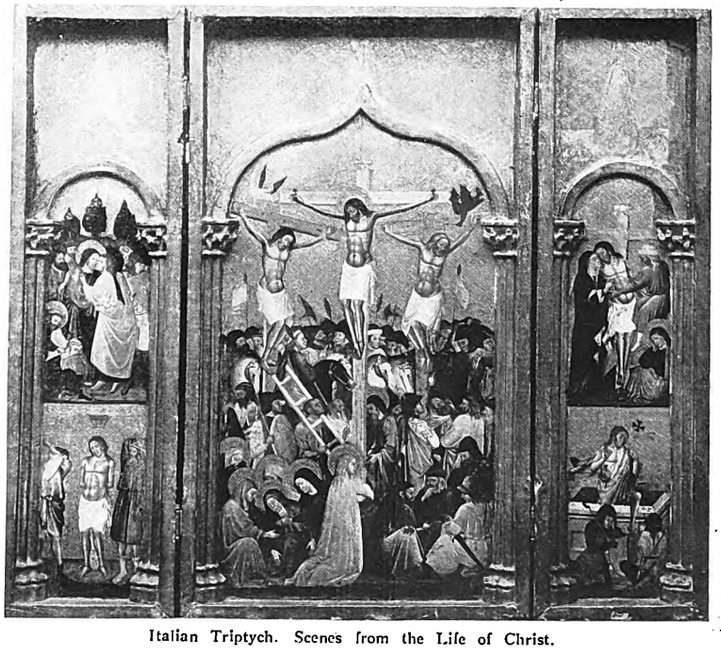

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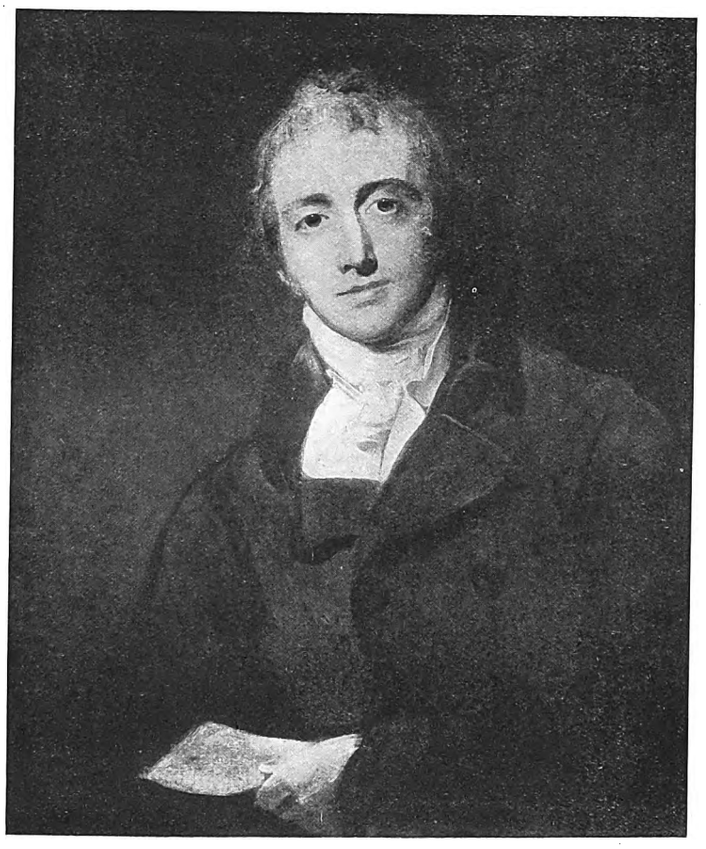

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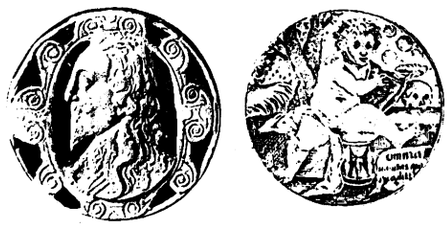

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